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GALIGNANI'S
NEW PARIS GUIDE.

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GALIGNANI'S NEW PARIS GUIDE:

CONTAINING

A detailed and accurate Description of all the Public Edifices, Gardens, etc.; an Account of the Political, Scientific, Commercial, Religious, and Moral Institutions of the Capital; an Abstract of the Laws interesting to Foreigners; with an Historical Sketch of Paris, and all necessary and useful Directions to the Traveller previous to his setting out, upon his landing in France, and upon his arrival and during his residence at Paris; and an Account of the different Roads from the Coast to the Capital: to which is added an Historical and Picturesque

DESCRIPTION OF THE ENVIRONS,

**INCLUDING A VERY AMPLE ACCOUNT OF THE PALACE,
PARK, AND TOWN OF VERSAILLES;**

ALSO CONTAINING

A PLAN FOR VIEWING PARIS IN A WEEK;

**A COMPARATIVE SCALE OF WEIGHTS AND MEASURES, VALUE
OF COINS, THE DUTIES ON GOODS ENTERING ENGLAND, A
DIRECTORY OF PARISIAN BANKERS, TRADESMEN, ETC.**

**WITH MANY INTERESTING PARTICULARS NOT TO BE
FOUND IN ANY OTHER WORK OF THE KIND.**

**SEVENTEENTH EDITION,
WITH MAPS, TWELVE ENGRAVINGS, ETC.**

PARIS:

**PUBLISHED BY A. AND W. GALIGNANI,
AT THE ENGLISH, FRENCH, ITALIAN, GERMAN AND SPANISH
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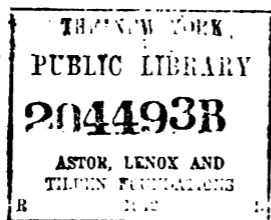


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INTRODUCTION.

SECTION I.

DIRECTIONS TO THE TRAVELLER PREVIOUS TO DEPARTURE FROM ENGLAND.

PASSPORT.—Before the traveller sets out, it is indispensable for him to procure a passport, which is to be obtained (*gratis*) by applying at the house of the French ambassador, No. 51, Portland-place, between the hours of 12 and four. It is advisable a day or two before departure to leave the name, and mention the road intended to be taken. If he calls at the office on the following day between one and three, he will obtain the passport signed by the Ambassador. It is perfectly unnecessary to apply at the Foreign Office, as was formerly the case; the passport of the French Ambassador being quite sufficient. Should the traveller wish to go through Belgium or Holland before he proceeds to Paris, he may procure a passport by addressing a letter to the Ambassador of the Netherlands, No. 1, Bryanston-square, signed by two respectable housekeepers to whom he may be known; the passport will then be granted on the following day, free of expense. The office is open from 11 to three.

CASH ARRANGEMENTS.—Before he leaves England, the traveller should provide himself with sufficient French money to defray his expenses from Calais to the metropolis of France. He may get Bank of England notes, or guineas, changed into French money, on landing in France; though this may be sometimes attended with trouble and loss. French gold and silver coin may be purchased of all the money-changers in London. English money may be safely exchanged in Paris, at the shops of the money-changers.* If the tourist should have more English money than he requires when he reaches Dover, he will meet with persons at the inns who will accommodate him with French coin at a reduction of three pence in the pound. The best plan, however, is to get a letter of credit from a banker in London on one in Paris. This may be sent previous to departure, to the Paris

* See PARIS DIRECTORY.

banker, and he may be desired to send credit for the sum wanted, on a banker in Calais, or wherever the traveller proposes to land, by a letter addressed to him, *poste restante*. On his arrival, he finds his letter at the post-office, and gets of the banker of the place the sum he may require for his journey to Paris, where the balance of his letter of credit will be paid by the Paris banker. Some persons, however, prefer the circular exchange notes of Herries and Co., or Morland and Co., London, which certainly combine security and convenience. The worst and most insecure way of obtaining money from England, is having bank notes enclosed in letters.

The principal bankers in Paris, who correspond with English houses, are Lafitte and Co., 19, rue d'Artois; Rothschild, 9, rue d'Artois; Mallet, 13, rue de la Chaussée d'Antin; Luke Callaghan, 26, rue Neuve des Mathurins; Daly and Co., 26, rue de Provence; Orr and Goldsmid, 11, rue d'Artois; T. de Lisle, 3, rue Blanche; Coppinger, 23, rue Joubert. Their commission is about $\frac{1}{2}$ per cent, besides a small premium when they pay in gold.

MONETARY SYSTEM.—Accounts are kept in France in francs of 10 decimes or 100 centimes. Before the year 1795, they were kept in livres of 20 sous or 240 deniers. The livre and franc were formerly of the same value, but the franc is now $1\frac{1}{2}$ per cent. better; thus 80 francs equal 81 livres; and, by this proportion, the ancient monies have been generally converted into modern.

But by a decree of 1810, the following proportion was established:—pieces of 48 livres, at 47 fr. 20 c.; of 24, at 23 fr. 55 c.; of 6, at 5 fr. 80 c.; of 3, at 2 fr. 75 c.

Pieces of 30 and 15 sous pass for 1 fr. 50 c. and 75 c.; but they are not considered a legal tender for more than 5 fr.

The coins may be considered under two heads; namely, ancient and modern; the ancient gold coins are louis of 24 livres, and double louis of the value of 48 livres; and the silver coins are écus of 6 livres, with halves, quarters, etc.*

The modern gold coins are napoleons of 40 and 20 fr., and louis of the same weight, fineness, and current value. The silver coins are pieces of 5 fr., also of 2, 1, $\frac{1}{2}$, $\frac{1}{4}$, and $\frac{1}{8}$ fr.

The coins of billon (a mixed metal) and copper are pieces of 1 decime or 2 sous, pieces of 6 liards or $1\frac{1}{2}$ sous, of 5 centimes or 1 sous, and of 1 centime. There are also liards and double liards, which are $\frac{1}{4}$ and $\frac{1}{2}$ of a sous.

In the monetary system of France, the coins, if accurately minted, may serve also as weights. Thus 5 francs in copper, 50 in billon, 200 in standard silver, or 3,100 in standard gold, should weigh 1 kilogramme. Hence the piece of 1 fr. weighs 5 grammes, and any other piece in the above proportion.

* Very little of the ancient silver coin is now met with, as a law was passed, in 1820, for it to be called in and melted down; a period being fixed beyond which it would be received as old silver only.

Hence also 1 kilogramme of minted gold is worth $15 \frac{1}{2}$ kilogrammes of silver.

One kilogramme of minted silver is worth 4 kilogrammes of billon.

One kilogramme of minted billon is worth 10 kilogrammes of copper, or any other weight in the same proportion.

The gold coins of 20 fr. and 40 fr., struck under the government of Bonaparte, were called *napoleons* and *double-napoleons*; and such is the force of habit that these, as well as pieces of the same value struck since the Restoration, continue to be so called. They are also designated *pièces de vingt francs* and *pièces de quarante francs*. The silver coins of 5 francs each are frequently called *pièces de cent sous*; a piece of 2 fr. is called *pièce de quarante sous*, and so on.

The only notes issued by the Bank of France are of 500 fr. and 1,000 fr. These are changeable into silver at the Bank, during the hours of business, without discount, except the charge of 3 sous for the bag which contains the change; or, at a small premium, into silver or gold, at the different money-changers.

The French money, being divided into decimal parts, in reckoning, instead of 25 sous, it is said 1 fr. 25 centimes; instead of 30 sous, 1 fr. 50 centimes; 35 sous, 1 fr. 75 centimes; and so on. When the course of exchange is at par between France and England, 24 livres or francs are considered equal to the pound sterling.

The following TABLE will be found useful to strangers, who are not accustomed to reduce francs into sterling money. In this table the calculation is made at 24 fr. to the pound sterling, though the exchange is always about 5 per cent. higher. The difference it is easy to add.

Francs.	French.	l. s. d.
1 . . .	Un . . .	0 0 10
2 . . .	Deux . . .	0 1 8
3 . . .	Trois . . .	0 2 6
4 . . .	Quatre . . .	0 3 4
5 . . .	Cinq . . .	0 4 2
6 . . .	Six . . .	0 5 0
7 . . .	Sept . . .	0 5 10
8 . . .	Huit . . .	0 6 8
9 . . .	Neuf . . .	0 7 6
10 . . .	Dix . . .	0 8 4
11 . . .	Onze . . .	0 9 2
12 . . .	Douze . . .	0 10 0
13 . . .	Treize . . .	0 10 10
14 . . .	Quatorze . . .	0 11 8

<i>Frans.</i>	<i>French.</i>	<i>l.</i>	<i>s.</i>	<i>d.</i>
15	Quinze	0	12	6
16	Seize	0	13	4
17	Dix-sept	0	14	2
18	Dix-huit	0	15	0
19	Dix-neuf	0	16	10
20	Vingt	0	16	8
21	Vingt-un	0	17	6
22	Vingt-deux	0	18	4
23	Vingt-trois	0	19	2
24	Vingt-quatre	1	0	0
25	Vingt-cinq	1	0	10
26	Vingt-six	1	1	8
27	Vingt-sept	1	2	6
28	Vingt-huit	1	3	4
29	Vingt-neuf	1	4	2
30	Trente	1	5	0
31	Trente-un	1	5	10
32	Trente-deux	1	6	8
33	Trente-trois	1	7	6
34	Trente-quatre	1	8	4
35	Trente-cinq	1	9	2
36	Trente-six	1	10	0
37	Trente-sept	1	10	10
38	Trente-huit	1	11	8
39	Trente-neuf	1	12	6
40	Quarante	1	13	4
41	Quarante-un	1	14	2
42	Quarante-deux	1	15	0
43	Quarante-trois	1	15	10
44	Quarante-quatre	1	16	8
45	Quarante-cinq	1	17	6
46	Quarante-six	1	18	4
47	Quarante-sept	1	19	2
48	Quarante-huit	2	0	0
49	Quarante-neuf	2	0	10
50	Cinquante	2	1	8
51	Cinquante-un	2	2	6
52	Cinquante-deux	2	3	4
53	Cinquante-trois	2	4	2
54	Cinquante-quatre	2	5	0
55	Cinquante-cinq	2	5	10
56	Cinquante-six	2	6	8
57	Cinquante-sept	2	7	6
58	Cinquante-huit	2	8	4
59	Cinquante-neuf	2	9	2
60	Soixante	2	10	0
61	Soixante-un	2	10	10

<i>Francs.</i>	<i>French.</i>	<i>l.</i>	<i>s.</i>	<i>d.</i>
62	Soixante-deux	2	11	8
63	Soixante-trois	2	12	6
64	Soixante-quatre	2	13	4
65	Soixante-cinq	2	14	2
66	Soixante-six	2	15	0
67	Soixante-sept	2	15	10
68	Soixante-huit	2	16	8
69	Soixante-neuf	2	17	6
70	Soixante-dix	2	18	4
71	Soixante-onze	2	19	2
72	Soixante-douze	3	0	0
73	Soixante-treize	3	0	10
74	Soixante-quatorze	3	1	8
75	Soixante-quinze	3	2	6
76	Soixante-seize	3	3	4
77	Soixante-dix-sept	3	4	2
78	Soixante-dix-huit	3	5	0
79	Soixante-dix-neuf	3	5	10
80	Quatre-vingt	3	6	8
81	Quatre-vingt-un	3	7	6
82	Quatre-vingt-deux	3	8	4
83	Quatre-vingt-trois	3	9	2
84	Quatre-vingt-quatre	3	10	0
85	Quatre-vingt-cinq	3	10	10
86	Quatre-vingt-six	3	11	8
87	Quatre-vingt-sept	3	12	6
88	Quatre-vingt-huit	3	13	4
89	Quatre-vingt-neuf	3	14	2
90	Quatre-vingt-dix	3	15	0
91	Quatre-vingt-onze	3	15	10
92	Quatre-vingt-douze	3	16	8
93	Quatre-vingt-treize	3	17	6
94	Quatre-vingt-quatorze	3	18	4
95	Quatre-vingt-quinze	3	19	2
96	Quatre-vingt-seize	4	0	0
97	Quatre-vingt-dix-sept	4	0	10
98	Quatre-vingt-dix-huit	4	1	8
99	Quatre-vingt-dix-neuf	4	2	6
100	Cent	4	3	4
101	Cent un	4	4	2
102	Cent deux	4	5	0
103	Cent trois	4	5	10
104	Cent quatre	4	6	8
105	Cent cinq	4	7	6
106	Cent six	4	8	4
107	Cent sept	4	9	2
108	Cent huit	4	10	0

a.

<i>Francs.</i>		<i>French.</i>	<i>l. s. d.</i>
109	.	Cent neuf	4 10 10
110	.	Cent dix	4 11 8
111	.	Cent onze	4 12 6
112	.	Cent douze	4 13 4
113	.	Cent treize	4 14 2
114	.	Cent quatorze	4 15 0
115	.	Cent quinze	4 15 10
116	.	Cent seize	4 16 8
117	.	Cent dix-sept	4 17 0
118	.	Cent dix-huit	4 18 4
119	.	Cent dix-neuf	4 19 2
120	.	Cent vingt	5 0 0
121	.	Cent vingt-un	5 0 10
122	.	Cent vingt-deux	5 1 8
123	.	Cent vingt-trois	5 2 6
124	.	Cent vingt-quatre	5 3 4
125	.	Cent vingt-cinq	5 4 2
126	.	Cent vingt-six	5 5 0
127	.	Cent vingt-sept	5 5 10
128	.	Cent vingt-huit	5 6 8
129	.	Cent vingt-neuf	5 7 6
130	.	Cent trente	5 8 4
200	.	Deux cents	8 6 8
300	.	Trois cents	12 10 0
500	.	Cinq cents	20 16 8
1,000	.	Mille	41 13 4
2,000	.	Deux mille	83 6 8
3,000	.	Trois mille	125 0 0
4,000	.	Quatre mille	166 13 4
5,000	.	Cinq mille	208 6 8
10,000	.	Dix mille	416 13 4
20,000	.	Vingt mille	833 6 8

WEIGHTS AND MEASURES.—We have here three systems of weights and measures to explain; namely, the *ancient system*, used before the French Revolution; the *metrical or decimal system*, established in 1795; and the *système usuel*, made legal for retail business in 1812.

The system of 1795 is the metrical system, with decimal divisions, and a new vocabulary; and that of 1812 is also the metrical system, but with binary divisions and the ancient vocabulary.

The decimal system is used in all wholesale and government concerns, and is well calculated to facilitate the operations of commerce; but the binary system (that is, dividing standards into halves, quarters, eighths, etc.) is found more convenient in the inferior departments of trade, and particularly in retail business. The former system is, both by its divisions and vocabulary,

admirably adapted for universal communication among the learned ; but it is perhaps too scientific for the common people, to whom the business of weighing and measuring the necessities of life is chiefly committed in every country.

ANCIENT SYSTEM.—The ancient weight of France, called the *poids de marc*, was the same for the precious metals as for all merchandize. The livre or pound was divided into 2 marcs, 16 ounces, 128 gros, or 9,216 grains. The ounce was also divided occasionally into 20 estlins, 40 mailles, or 80 felins ; and the gros was sometimes divided into 3 deniers of 24 grains each.

Diamonds were weighed by the ounce of 144 carats, each carat being 4 grains.

Apothecaries' weight was the *poids de marc* of 16 ounces, 22 duelles, 128 sciliques, 192 sextules, 256 drachms, 768 scruples, or 9,216 grains.

The pound, *poids de marc*, answers to 0.4895 kilogramme of the new weight, or 7,555 English grains.

The corn measure of Paris was the muid, which was divided into 12 setiers, 24 mines, 48 minots, or 144 boisseaux, and the boisseau into 16 litrons. The setier equals 1.56 hectolitre, or 4.421 English bushels.

The principal measure for wine was also the muid, which was divided into 36 setiers, 144 quarts, or 288 pintes. The muid answered to 2.68 hectolitres, or 70.80 English gallons. The pinte was divided into two chopines, 4 demi-setiers, or 8 boissous ; and answered to 0.931 litre, or 0.2459 English gallon, being very nearly an English quart.

The old French foot (*pied de roi*) was divided into 12 inches, 144 lines, or 1728 points ; and equalled 0.32484 mètre, or 12.7893 English inches.

The aune of Paris was 1.188 mètre, or 46.85 English inches.

The toise or fathom, also called the toise d'ordonnance, was 6 feet *pied de roi* = 1.949 mètre, or 6.395 English feet.

The mile was 1,000 toises = 1949.036 mètres, or 1 English mile, 1 furlong, 28 poles. The lieue or league, legal road measure, is 2,000 toises.

The arpent, or acre, was mostly 100 square perches, but the perch varied in different provinces. The following were the principal land measures, computed from the length of the perch :—

Arpent d'Ordonnance, 22 feet to the perch = 51.07 ares = 1 acre, 1 rod, 2 perches, English.

Arpent commun, 20 feet to the perch = 42.21 ares = 1 acre, 7 perches, English.

* When the weights and measures of a country are altered, a knowledge of the old system as well as the new, continues long necessary ; and, in the case of France it is indispensable, as the ancient system is still partially retained, particularly in road measures, and in valuing the work of labourers and mechanics. In land-surveying, too, it is constantly referred to.

Arpent de Paris, 18 feet to the perch = 34.19 ares = 3 rods, 15 perches, English.

The above acres contain each 100 square perches, but the *acre de Normandie* contains 160 perches of 22 square feet each, and therefore equals 81.71 ares, or 2 acres and 2 perches English.

METRICAL OR DECIMAL SYSTEM.—The fundamental standard adopted in France for the metrical system of weights and measures, is called the *mètre*, and is the ten-millionth part of the distance from the pole to the equator. This is adopted as the unit of length, and from which, by decimal multiplication and division, all other measures are derived. The length of the quadrant of the terrestrial meridian was ascertained by Messrs. Delambre and Mechain, by measuring an arc of the meridian between the parallels of Dunkirk and Barcelona. The metre is equal to 39.371 English inches.

In order to express the decimal proportions, the following vocabulary of names has been adopted.

For multipliers, the word—

Deca prefixed means 10 times;
Hecto 100 times;
Kilo 1,000 times;
Myria 10,000 times.

On the contrary, for divisors, the word—

Deci expresses the 10th part;
Centi 100th part;
Milli 1,000th part.

It may assist the memory to observe that the terms for multiplying are Greek, and those for dividing, Latin. Thus—

Décamètre means 10 metres;
Décimètre, the 10th part of a metre;
Hectomètre, 100 metres;
Centimètre, the 100th part of a metre;
 and so on for the rest.

The *mètre* (as before stated) is the element of long measure, and = 39.371 English inches.

The *are*, which is a square *décamètre* (or 100 square metres) is the element of superficial measures. It equals 3.955 English perches.

The *stère*, which is a cubic *mètre*, is the element of solid measures; and = 35.317 cubic feet English.

The *litre*, which is the cubic *décimètre*, is the element of all liquid measures, and of all other measures of capacity. It equals 0.26419 English gallon, and the *hectolitre* = 2.8379 Winchester bushels.

Lastly, the *gramme*, which is the weight of a cubic *centimètre* of distilled water, of the temperature of melting ice (the greatest condensation), is the element of all weights, and equals 15.434 English grains troy.

SYSTÈME USUEL.—The *système usuel* has the metrical standards for its basis, but their divisions are binary; and instead of the new nomenclature, the names of the ancient weights and measures are used, annexing the term *usuel* to each. Thus the half kilogramme is called the *livre usuelle*, and the double metre the *toise usuelle*, etc.

This system was legalised by an imperial decree in 1812, for the use of retail traders, and the decimal system was continued for all other kinds of business and measurement; but as the law was left optional, it led to many difficulties, insomuch that, in 1816, the *système usuel* was enforced by a royal decree, in which the use of weights or measures decimally divided is absolutely prohibited in shops, or any departments of trade connected with retail business, while the decimal system is confirmed for all other purposes.

As the *système usuel* has the *mètre* and *gramme* for its basis, any of its divisions may be easily computed. The following, however, are the contents of its principal units in English measure:—

The *toise usuelle* of 2 *mètres* equals 6 feet 6 $\frac{1}{2}$ inches English.

The *pied usuel* equals $\frac{2}{3}$ of the *toise*, and the inch $\frac{1}{6}$ of the foot.

The *aune usuelle* equals 3 feet 11 $\frac{1}{2}$ inches English, with all its divisions in proportion.

The long measures are also divided into $\frac{1}{2}$, $\frac{1}{3}$, and $\frac{1}{4}$; which are easily computed from the foregoing dimension of the *toise* and *aune*.

The *boisseau usuel* is $\frac{1}{4}$ of the hectolitre, and equals 0.35474 English bushel, with halves, quarters, etc., in proportion.

The *litron usuel* equals 1.074 Paris pint, or 2 $\frac{1}{2}$ English pints, with halves, quarters, etc., in proportion.

Apothecaries have adopted the *système usuel* in compounding medicines, which weight, in small quantities, scarcely differs from the *poids de marc*.

Diamonds are still weighed by carats of 4 grains each, but these grains differ from the foregoing. Thus, 1 carat equals 3.876 grains, *poids de marc*, or 3.798 grains *usuel*; and also answers to 2.01 decigrammes, or 3 $\frac{1}{10}$ English grains.

The *livre usuelle* = 500 grammes = 9413.575 grains, *poids de marc*, or 7717 English grains, and all its divisions, and multiples in proportion. Hence the common pound of France = 1 lb. 1 oz. 16 $\frac{1}{2}$ drams *avoirdupois*; and therefore the *quintal métrique* of 100 kilogrammes answers to 220.486 lbs. *avoirdupois*, or 1 cwt. 3 qrs. 24 $\frac{1}{2}$ lbs.

CONVEYANCES.—At the Cross Keys, Wood-street; Spread Eagle, Gracechurch-street; White Bear, Piccadilly; Bell and Crown, Holborn; Blossom's Inn, Lawrence-lane; and Golden Cross, Charing-cross, correct information may be obtained respecting conveyances to France. Here places may be secured to Dover, Calais, Dunkirk, Ostend, Paris, Brussels, etc. The coaches leave London, every morning and evening, for Dover, Deal, Margate, Ramsgate, and Brighton. From Calais the mail starts, every night, from the Hôtel Dessin; Lafitte and Co.'s diligence from No. 9, rue Neuve; messageries royales start from No. 14, rue de la Mer, for Paris, twice a day. Steam or sailing packets are always ready for the conveyance of passengers who are booked throughout, but persons desirous of stopping on the road are allowed to do so, and resume their journey at pleasure, without additional expense, provided it be mentioned when the place is taken: but there are many inconveniences attending this apparent advantage. Persons who have a dislike to travelling in the night can start by the coaches which leave London in the morning; they then sleep at Dover; cross the water in the middle of the day; sleep also at Calais; and depart by the coaches on the following morning. Those who wish to save time should travel by the evening coaches to Dover, where they will arrive three or four hours before the packet sails. Parcels dispatched to the Continent must be accompanied by a written declaration of their contents and value; also the name and address of the person who sends them.

The royal messageries of the Netherlands are connected with the Cross Keys, Wood-street, Cheapside.

For Calais, in 11 hours, two fine and most commodious packets start several times a week, from Galley-quay near London Bridge. Sailing packets, chiefly for goods, depart from Botolph wharf about once a week. Steam vessels likewise go every day to Calais or Boulogne from Dover, and *vice versâ*.

From Brighton to Dieppe, and *vice versâ*, steam boats cross twice a week during the summer, and once a week during the spring and late in autumn; and sailing vessels, at distant periods, during the winter. The diligences from Dieppe to Paris start from the Hôtel Petit.

For Ostend, a very large and spacious steam-boat departs once or twice a week, from the Custom-house quay, Lower Thames-street, and from Botolph wharf, London, during the season.

For Havre a packet, which affords excellent accommodation, sails from Southampton every week during the winter. It also carries goods. Inquire at Messrs. Weeks and Co.'s, Southampton. Two large, powerful, and handsome steam-boats likewise go from this port twice a week for Havre during the summer. The accommodations are excellent, and the voyage is made in 11 or 12 hours. From Havre to Paris the *messageries royales* start

from the Hôtel de l'Europe ; 40 lbs. of luggage allowed ; and Lafitte and Co.'s diligences, from the Hôtel du Bienvenu, rue de Paris. A steam-packet goes about twice a week to and from Havre to Rouen. The scenery is picturesque, and the trip a most delightful one.

Very spacious and powerful steam vessels also leave London for Ostend and Rotterdam, once or twice a week.

From Harwich packets sail twice a week, wind and weather permitting, for Helvoetsluis, Cuxhaven, and Gottenburgh.

The traveller would do well not to encumber himself with more luggage than is absolutely necessary, as most articles, particularly books, are much cheaper in Paris than in London. The weight of luggage usually allowed by the coaches towards the coast is 14 lbs. for each passenger, although a heavier trunk, if not too bulky, is frequently suffered to pass without notice. The extra charge for overweight is three-halfpence per lb.

Presuming that the tourist is acquainted with the beauties of his native land, and that he will, without difficulty, find the best inns of the sea-port from which he intends to sail, we shall not notice them here. He will generally meet with every necessary information respecting the packets at the inn where he puts up. The practice of inspecting the luggage of travellers at an English port, previous to its being put on board the packet, is no longer in use. The officers at the different ports are strict with passengers returning from France, and frequently search the trunks *closely*, particularly if they have any ground for suspicion. It is better to give up the keys without hesitation.

If, after his luggage is put on board one vessel, the passenger should, by accident or choice, go by another, his trunks will be found safe at the Custom-house on the French coast.

SECTION II.

ARRIVAL IN FRANCE.

On arriving at the opposite coast, it is usual to give a gratuity to the steward and sailors of the packet. The moment the vessel reaches the pier, police officers generally step on board to demand the passengers' passports, which are immediately sent to the police office, and afterwards to Paris. On paying 2 fr. a temporary passport is given, which serves the tourist till he reaches the capital. The luggage is taken to the custom-house to be examined. The traveller may avoid trouble by leaving his luggage with the commissioner of the inn he may put up at. In travelling, the passport will sometimes be demanded at the gates of the chief fortified towns, and examined by the officers on duty.

DUTY ON CARRIAGES, HORSES, &c.—When a carriage is landed in France, the owner pays one-third of whatever value he may put upon it, and receives a certificate for the same; but care must be taken not to rate it too much under the real value. If the carriage leaves France within three years, three-fourths of the money deposited will be returned on producing his certificate, but the claim must be made within two years after it has been re-exported. If the traveller does not return the same way, the money may be obtained upon showing the receipt at the custom-house of any other part of the French frontier.

A gig, or any other two-wheeled carriage pays the same duties.

On leaving England, the duty on a horse is 2 guineas, besides 10s. in the 100l. according to its value. On arriving in France, the duty is 50 fr. for a horse, and 15 fr. for a colt.

Body-linen, if not new, is admitted duty free; bed and table linen, not new, is admitted upon paying an *ad valorem* duty of 15 per cent.; as also furniture old and new; but for plate, except in a very small quantity, it is necessary to address a letter to the *Directeur-général des Douanes*, stating at what port it is to be, or is already landed, who will grant a permission for three years, at the expiration of which term, a new permission must be applied for. A sum equal to the amount of the custom duty and the warranty duty is deposited as a security for adhering to this regulation, but the money is reimbursed upon the re-exportation of the plate.

New harness and carpets are prohibited in France, but not in the Netherlands; and there the duty on carriages is one-tenth of their value, and that on horses 8 fr.

FRENCH INNS.—The English traveller must not expect to find on the continent all the cleanliness and comfort to which he has been accustomed in English inns. The floor of the room is generally composed of bricks or tiles; and but few carpets are to be met with. But the beds are in general good; fuel is dear, and almost always consists of wood, in a wide open chimney, which frequently smokes. Excellent coffee, and good bread and wine may be procured; the dishes also, although generally different to what the traveller has been accustomed to in his own country, are well dressed, the vegetables are good and the dessert copious. A silver fork and a napkin are always laid before each guest. The wine is brought to table in the black bottle, with a tumbler and a decanter of water; for, as the French never drink beer at their meals, they supply its place with wine and water, and only drink fine wines and *liqueurs* in wine glasses, which they call *verres à pied*. These are seldom placed on the table unless asked for. The table wine is called *vin ordinaire*, and is generally very cheap and good.

TRAVELLING IN FRANCE.—Since the peace, the French have greatly improved their public conveyances, which are much lighter and better than formerly. At the same time, from the immense quantity of luggage which they carry, and from the general badness of the roads, and their being paved, it is impossible that they can ever equal the stage coaches of England. The diligences in general carry 15 passengers; there are some of them, however, that carry 15 inside and 3 outside passengers, besides the *conducteur*, who corresponds to an English guard. The interior of these vehicles is generally lofty and roomy, and straps or net-work hang from the roof for hats and light parcels. The places are all numbered, and, when the traveller takes a place, the number of the seat he is to occupy is mentioned on the receipt. The conductor always takes care that every traveller shall occupy his place, by calling each in his turn. There is no coachman, but a postilion, who is changed at each stage. We shall not attempt to describe this almost nondescript being, as we do not wish to anticipate the stranger's amusement at the first view of such a contrast to the smart, spruce, well-booted English postilion: it is, however, but fair to add, that they have more intellect, behave better, and are less mercenary. The conductor pays for the passenger the perquisite to the postilions at each stage, and receives, at the end of the journey, the whole amount, which is charged at the rate of 2 sous per 6 or 8 miles, exclusive of his own fee, which is about double that sum.

Each passenger is allowed from 40 to 50 lbs. of luggage; above that amount is charged by weight.

It is customary, on being booked, to pay one half of the fare, and a receipt is given indicating the day and hour of departure.

The *malle-poste* is a conveyance established by the government for carrying the mails, which form two divisions, the 1st and 2d sections. The mail to Calais is of the former, and that to Rouen of the latter section. Mails of the first section carry four passengers, and those of the second, three. The charge for each is 30 sous per post. The mail is very commodious, and nearly as agreeable as a private carriage; each passenger is allowed 50lbs. of luggage.

The carriages which are hired for travelling post, and which will not contain more than two persons, are generally called *cabriolets*. They have only two wheels, and are drawn by two horses. Their appearance is very different from any kind of English travelling-carriage; but they are light, roomy, and convenient. As a carriage cannot, in France, be changed at every stage, the traveller must hire a cabriolet, or any other conveyance, for the whole journey. The charge varies; but one from Calais to Paris may generally be had for about 100 fr.

Other carriages, called *voitures*, or *calèches* and *berlines*, on four wheels, which will carry three, four, or six persons, may be had for 120 or 130 fr.

Carriages for long journeys are much more reasonable, and should be hired at so much per day, generally about 10 fr.

In hiring a carriage it is necessary to have written on the receipt, that all repairs which may be required on the road shall be paid for by the person who lets it.

Posting in France being in the hands of the government, there is only one place at each stage or in each town, for changing horses. This place is seldom an inn; but the postilion will conduct the traveller to any place he is ordered. The business of posting is extremely well managed in France, and perhaps excels that of every other country in Europe. The postilions do not drive so fast as in England; but there is no danger whatever of their being drunk, or racing against each other. There are no turnpike-gates in the kingdom; and the charge of posting and paying the postilion is fixed. Thirty sous per post is paid for every horse, and for each person above the number of the horses, 1 fr. extra is charged. They seldom put more than three horses to a carriage, and generally all abreast, with one postilion, except when the carriage has a pole; it then has four horses and two postilions. It is therefore advisable for travellers who take their own carriage to have shafts instead of a pole, as this makes a considerable difference in the expense of posting. In some places where the roads are bad, or the distances great, an extra horse is obligatory, except for certain carriages to which the extra horse could not be yoked without danger; the traveller may then agree with the post-master to have stronger horses instead of an extra one, the charge for which he nevertheless pays. The legal sum fixed for the driver is 15 sous, but travellers seldom

give less than 30. A promise of ten sous more will occasionally make them drive faster.

It is never necessary to send a courier forward to order horses, unless in unfrequented parts of the country, or when there is an extraordinary run on the road. The post-masters and the postilions are civil and obliging. If the traveller does not choose to change, he may refer the payment to the next post, or even to two or three posts forward (notwithstanding the regulation to the contrary); but in case he travels during the night, or feels disposed to sleep, it is better to pay for several posts in advance, together with the postilions. By this arrangement he may travel many hours without interruption.

On arriving at Paris or elsewhere, a hired carriage should be immediately sent according to the direction received on engaging it, in order to avoid disputes.

A slow but pleasant mode of travelling for some persons, is to make a bargain with a man called a *voiturier*, who keeps carriages and horses, and will convey travellers with the same carriage and horses to any place, and defray all their expences on the road for a fixed sum. The inconvenience of this mode of conveyance is, that the traveller must set off every morning very early, and stop, in the middle of the day, for at least two hours, to refresh the horses. The distance performed daily is from 35 to 45 miles. Such carriages will carry a great deal of luggage, and are very convenient for a family. The expense is generally a guinea a day for the journey, and as much for the *voiturier* to return; so that, if the journey lasts five days, the expense will be about 10 guineas; but different bargains may be made in different places. There are two establishments of the kind in London:—that of Chabot and Pittet, White Bear, Piccadilly, and that of M. Dejean, 33, Haymarket. The charge is only 9 louis from London to Paris, including every expense; each person is allowed a cwt. of luggage, and the journey is made in six days.

Conveyances of the same kind, but at a higher charge, may be had at Calais. Return carriages of this description may sometimes be met with on reasonable terms. The driver always expects one or two francs a day.

Another way of travelling in France is to ride on horseback, which is called *à franc étrier*. The rider must then have a postilion to attend him. The luggage is carried in saddle-bags, by the traveller's horse, and the postilion will also carry a portmanteau behind him, if it does not weigh more than 30 pounds. The postilion always rides before the traveller, who is not allowed on any account to pass him. If the party consists of more than three persons, there must be two postilions to conduct them. A French post may generally be reckoned at 5 $\frac{1}{2}$ miles, never more, sometimes less, particularly near Paris. On

arriving at certain privileged places called "postes royales," and on departing from them, the first post is paid double, when the king is making a temporary stay in the town; this extra charge commences at midnight after his majesty's arrival, and ceases at midnight after his departure. Supplementary charges for $\frac{1}{2}$, $\frac{1}{3}$, or whole posts are made at certain towns, in consequence of the road being very hilly, or for other causes.

The post-houses, being under the control of the government, a stranger can seldom be imposed upon, as a book is published every year by authority, called *le Livre des Postes*, which has an alphabetical list of all the post-roads in France, with their principal communications, and the number of posts on each road. Affixed to it is a map of France, on which the posts and half posts are likewise all carefully marked. The *Livre des Postes* also contains the rules and regulations for posting, some of which we shall here insert, together with tables of the rate of posting, for the information of travellers. This book, nevertheless, will be found of the greatest utility, and will prevent imposition.

REGULATIONS RELATIVE TO POSTING.—Post-masters appointed by the government are alone permitted to furnish horses to travellers.—The post-master must constantly reside at or near the post-house.—A postilion under 16 years of age cannot be hired.—Travellers are requested to enter every complaint they may have against the postilion or master, in a book which is kept at each post-house, and is regularly examined by the inspectors.—The post-master is answerable for any accident that may occur from the carelessness of the postilion, or restiveness of the horses.—Travellers are supplied in the exact order in which they, or their couriers, arrive: no exception being made, except in favour of mails or couriers with government dispatches.—A carriage drawn by 3 horses can carry only 140 lbs. of luggage—100 lbs. behind, and 40 lbs. before.—The charge for the distance from one post-house to another must always be paid beforehand.—No post-carriage may pass another on the road, unless some accident happen to that which goes before.—Each post shall be run in the space of an hour.

EXPLANATION OF THE FOLLOWING TABLE.

(First line)	for $\frac{1}{2}$ post	for 1 horse,	38 centimes;
—	—	for 2 horses,	75 centimes;
—	—	for 3 horses,	1 franc and 13 centimes;	
—	—	for 4 horses,	1 franc and 50 centimes;	
—	—	for 5 horses,	1 franc and 88 centimes;	
—	—	for 6 horses,	2 francs and 25 centimes;	
—	—	for 7 horses,	2 francs and 63 centimes;	
		and so on.		

A CALCULATION OF WHAT TRAVELLERS PAY TO THE POST-MASTERS.

DISTANCES.	NUMBER OF HORSES, AND THE CHARGE.									
	1.		2.		3.		4.		5.	
	fr.	c.	fr.	c.	fr.	c.	fr.	c.	fr.	c.
$\frac{1}{4}$ post.....	0	38	0	75	1	13	1	50	1	88
$\frac{1}{2}$ post.....	0	75	1	50	2	25	3	0	3	75
$\frac{3}{4}$ post.....	1	13	2	25	3	38	4	50	5	63
1 post.....	1	50	3	0	4	50	6	0	7	50
$1\frac{1}{4}$ post.....	1	88	3	75	5	63	7	50	9	38
$1\frac{1}{2}$ post.....	2	25	4	50	6	75	9	0	11	25
$1\frac{3}{4}$ post.....	2	63	5	25	7	88	10	50	13	13
2 post.....	2	0	6	0	9	0	12	0	15	0
$2\frac{1}{4}$ posts.....	3	38	6	75	10	13	13	50	16	88
$2\frac{1}{2}$ posts.....	3	75	7	50	11	25	15	0	18	75
$2\frac{3}{4}$ posts.....	4	13	8	25	12	38	16	50	20	63
3 posts.....	4	50	9	0	13	50	18	0	22	50
$3\frac{1}{4}$ posts.....	4	88	9	75	14	63	19	50	24	38
$3\frac{1}{2}$ posts.....	5	25	10	50	15	75	21	0	26	25
$3\frac{3}{4}$ posts.....	5	63	11	25	16	88	22	50	28	13
4 posts.....									30	0

b.

TABLE OF POSTING.

The following table shows the number of horses required for cabriolets and four-wheel carriages *with shafts*, called *limonières*, and for four-wheel carriages *with poles*; and the charge *per poste*.

NUMBER OF PERSONS.	NUMBER OF HORSES.	CHARGE FOR EACH HORSE.	SUM TOTAL.
CABRIOLET OR CHAISE.			
1 or 2	2	1 fr. 50 c.	3 fr. 0 c.
3	3	1 50	4 50
CALASH, WITH ONE SEAT AND POLE.			
1 or 2	2	1 50	3 0
3	2		4 0
4	4	1 50	6 0
CARRIAGE, WITH TWO SEATS AND SHAFTS.			
1, 2, or 3	3	1 50	4 50
One fr. paid for each person exceeding three.			
BERLINE, OR OTHER CARRIAGE, WITH TWO SEATS AND POLE.			
1, 2, 3, or 4	4	1 50	6 0
5	4		7 0
6	6	1 50	9 0
One fr. paid for each person exceeding six, and not more than six horses can be put to a berline.			

One child under 10 years old is not reckoned. Two children of 10 years and under reckon for one person, except when one or both are under 3 years. Ten sous is paid for each child of 10 and under, above 2, except under 3 years old.

A CALCULATION OF WHAT TRAVELLERS PAY THE POSTILIONS.

DISTANCES.	NUMBER OF POSTILIONS, AND THE CHANGE.							
	1.	2.	3.	4.	5.	6.	7.	8.
$\frac{1}{4}$ post.....	fr. c. 0 19	fr. c. 0 38	fr. c. 0 57	fr. c. 0 76	fr. c. 0 95	fr. c. 1 14	fr. c. 1 33	fr. c. 1 52
$\frac{1}{2}$ post.....	0 38	0 76	1 14	1 52	1 90	2 28	2 66	3 4
$\frac{3}{4}$ post.....	0 56	1 12	1 68	2 24	2 80	3 36	3 92	4 48
1 post.....	0 75	1 50	2 25	3 0	3 75	4 50	5 25	6 0
$1\frac{1}{4}$ post.....	0 94	1 88	2 82	3 76	4 70	5 64	6 58	7 52
$1\frac{1}{2}$ post.....	1 13	2 26	3 39	4 52	5 65	6 78	7 91	9 4
$1\frac{3}{4}$ post.....	1 31	2 62	3 93	5 24	6 55	7 86	9 17	10 48
2 posts.....	1 50	3 0	4 50	6 0	7 50	9 0	10 50	12 0
$2\frac{1}{4}$ posts.....	1 69	3 38	5 7	6 76	8 45	10 14	11 83	13 52
$2\frac{1}{2}$ posts.....	1 88	3 76	5 64	7 52	9 40	11 28	13 16	15 4
$2\frac{3}{4}$ posts.....	2 2	4 14	6 21	8 28	10 35	12 42	14 49	16 56
3 posts.....	2 25	4 50	6 75	9 0	11 25	13 50	15 75	18 0
$3\frac{1}{4}$ posts.....	2 44	4 88	7 32	9 76	12 20	14 64	17 8	19 52
$3\frac{1}{2}$ posts.....	2 63	5 26	7 89	10 52	13 15	15 78	18 41	21 4
$3\frac{3}{4}$ posts.....	2 81	5 62	8 43	11 24	14 5	16 86	19 67	22 48
4 posts.....	3 0	6 0	9 0	12 0	15 0	18 0	21 0	24 0

SECTION III.

THE DIFFERENT ROUTES FROM LONDON TO PARIS.

The traveller will not fail to be struck, on his arrival in France, with the different aspect of the country to that which he has left. No hedges skirt the road, and the eye surveys for miles one undivided expanse. The trees are no longer scattered over the meadows, but are either planted in clumps, or in woods and forests. The paved roads remind the stranger of the change a few hours have effected. The English farmer will find little to admire in French husbandry; but he will see little uncultivated land. The villages bear strong symptoms of the poverty of their inhabitants. The neat garden of the English cottager is rarely to be seen; nor are there any houses suited to the middling classes of society. A solitary chateau here and there, sometimes ready to fall, serves rather to create melancholy than to enliven the scene. There are in every village a number of land-holders, occupying, perhaps, a few roods only. As to idlers and mendicants, they abound in all the hamlets of France. The fruit trees are planted, without any fence to protect them, along the side of the roads leading from the coast to Paris.

There are four principal and direct roads from London to Paris; one by Dover and Calais; another by Dover and Boulogne; a third by Brighton and Dieppe; and a fourth by Southampton and Havre. The road by Dover and Calais, or Dover and Boulogne, is certainly the shortest, surest, and most expeditious; but in scenery, and as it respects the beauty of the country, Dieppe is preferable, and the distance from London to Brighton is shorter than to Dover, and Dieppe is also 90 miles nearer to Paris than Calais; still, when the greater length of the sea passage is considered, the former route will appear to have the advantage. The expenses by Dieppe are much less than by the Calais road.—

No. I.—ROUTE TO PARIS BY CALAIS.

There are three roads from Calais to Paris; one by Beauvais 32 posts and a half (about 178 English miles); another by Amiens and Clermont, 34 posts and a half (about 186 English miles); and a third by St.-Omer and Amiens, 34 posts and a quarter (about 184 English miles).

I.—ROAD BY BEAUVAIS.

FROM	POSTS.	FROM	POSTS.
CALAIS to Hart-Buisson .	1 $\frac{1}{2}$	Airaines to Camps . . .	1 $\frac{1}{2}$
Marquise	1	Poix	1 $\frac{1}{2}$
Boulogne	1 $\frac{3}{4}$	Granvilliers	1 $\frac{1}{2}$
Samer	2	Marseille	1 $\frac{1}{2}$
Carmont	1	BEAUVAIS	2 $\frac{1}{2}$
Montrenil	1 $\frac{1}{2}$	Noailles	1 $\frac{1}{2}$
Nampont	1 $\frac{1}{2}$	Puiseux	1 $\frac{1}{2}$
Bernay	1	Beaumont	1 $\frac{1}{2}$
Nouvion	1	Moiselles	1 $\frac{1}{2}$
ABBEVILLE	1 $\frac{1}{2}$	SAINT-DENIS	1 $\frac{1}{2}$
Airaines	2 $\frac{1}{2}$	PARIS	1

 Posts 32 $\frac{1}{2}$

CALAIS is a fortified town, situated on the strait which gives its name to the department. This strait being only 8 leagues across, is called by the French a *pas* (step), and hence the department is named *le Pas-de-Calais*. Calais is a well built town, and the streets in general are broad and strait, but they have a dull and monotonous appearance. The market-place, called *la place-d'Armes*, is spacious, surrounded with good houses, and adorned with a town hall (*Hôtel-de-Ville*). Here is preserved the balloon in which Blanchard first crossed the sea, from Dover to Calais, with an inscription in French and English verse below it. In the principal room of the *Hôtel-de-Ville* is a fine portrait of Louis XV, when a youth, and an allegorical painting in honour of Du Belloy, author of the tragedy of the Siege of Calais. The church, which was built by the English, deserves attention. Its architecture is good. The high altar is of Italian marble, ornamented with 18 statues, and the painting over it is attributed to Vandyke. Here the traveller will be struck with the practice of *ex-voto* offerings, which are small plates of silver, representing an eye or an ear, a hand or a leg, which are attached to the altars, and have been placed there by persons who attribute their cure of some complaint to the intercession of the Virgin or the saints. The citadel of Calais is large and strong, and the barracks are handsome. The walk on the ramparts is pleasant; but the most amusing walk is the jetty or pier, which is long and narrow, and from which, in fine weather, Dover castle may be seen. The English were in possession of Calais for more than two centuries; from 1347, when it was captured by Edward III (on which occasion Eustache-de-St.-Pierre and his companions showed their devoted patriotism), till 1558, when it was retaken by the Duke de Guise, in the reign of queen Mary, who is said to have died of a broken heart in consequence.

In front of the Hôtel-de-Ville are busts of Cardinal Richelieu and the Duke de Guise. There is a public monument on the quay, erected to the memory of two citizens of Calais, who were drowned on the 18th of October, 1791, in endeavouring to save some shipwrecked sailors : there is also a small theatre.

The hotels that travellers ought to stop at, being the best, and at which every convenience are to be met with, are Meurice's, Rignolle's, Quillacq's, Dessin's, and Roberts's.—The mail goes from the Hôtel Bourbon.—The diligence starts from No. 14, rue de la Mer.

The population of Calais is 7,000 souls, besides those in the faubourg St.-Pierre, which contains upwards of a thousand. In this faubourg are public gardens, where the middling and lower classes resort in an evening to dance, particularly on Sundays. The stranger will be gratified with the kind and obliging manners of the inhabitants.

On the pier at Calais, is a small column on a marble pedestal surmounted by a ball, with an inscription commemorating the restoration of Louis XVIII: there is also a brass plate on the very spot where he first placed his foot on landing.

On leaving Calais, the traveller passes four or five gates and draw-bridges. The first gate, called *la Porte-Royale*, was built in 1635, under the ministry of Cardinal Richelieu. Having passed the faubourg, the road continues between fort Nieulay on the right, and a canal on the left, along a uniform plain, the aspect of which is by no means agreeable.

HAUT-BUISSON is a solitary farm-house ; after which the country becomes more hilly and of an oolite limestone.

MARQUISE contains 1,800 inhabitants. About a league to the east are marble quarries and coal pits. We now leave to the right three sea-port towns, viz. Wissant, Vimereux, and Ambleteuse, all much encumbered with sand, which gains greatly on this coast ; the two former places dispute with Boulogne and Calais the honour of being the spot where Julius Cæsar embarked to invade England. It was at Ambleteuse that James II landed after the revolution, in 1688. The coast of England may still be descried from nearly all the elevations of the road, like a long white border, which forms a striking contrast to the azure of the sea and sky.

Proceeding towards *Boulogne*, by an open and hilly country, the road leads through an avenue of trees to the village of

WIMILLE, situated at the foot of two hills. In the church-yard close to the road is a handsome monument to the memory of the unfortunate aeronauts Pilâtre de Rozier, and Romaine, who, attempting to cross to England in a balloon, it took fire at a great height, and they were precipitated to the ground and killed. An obelisk on the spot where Blanchard descended, when he came from Dover in a balloon, is to be seen near Calais, on the road to Ardres.

A succession of hills is now crossed to Boulogne, presenting various views of the sea and that port. The country is better cultivated and seems more populous, but the English traveller will find it very inferior to the landscapes between London and Dover. About a mile from Boulogne, on a height, is a column of marble from the quarry of Marquise, begun in honour of Napoleon, by the *grand army destined to invade England*, when encamped at Boulogne in 1804. The first stone was laid with great pomp on the 9th of November in that year, by marshal Soult, assisted by a grenadier of each regiment. The pedestal of stone was to have been adorned with military and naval trophies, in bronze; and at each of the four angles with a large eagle of the same metal, similar to those on the pedestal of the column in the place Vendôme, at Paris. The top was to have been ornamented with Doric and Ionic architecture, surrounded with an iron gallery, and surmounted by a colossal statue of Napoleon in his imperial robes, the execution of which was entrusted to M. Houdon. A staircase in the interior, like that of Trajan's pillar, would have led to the summit. The whole was to have been inclosed by a wall of white marble, having trees and grass-plats within it. In 1814, Louis XVIII gave orders for the column, which had then scarcely risen above its base, to be finished, in honour of the restoration of his own dynasty. The execution of this project was completed in 1821. The column is 160 French feet in height and 12 in diameter; and instead of the colossal statue of Napoleon it is surmounted by a plain gilt globe, above which rises a crown.

BOULOGNE.—This town is supposed to stand upon the site of ancient *Gessoriacum*, the capital of the *Morini*, in Cæsar's time; and here it is thought that Caligula committed the act of folly recorded by Suetonius, of ordering his soldiers to rush on the sands and collect shells and pebbles, which he said, were spoils of the ocean, fit to adorn the Capitol. Boulogne is divided into the High and Low Town, both well built. The steep street which connects them is called *la Grand Rue*. The port is formed by the small river Liane, and was much enlarged and embellished by Napoleon, at the time he projected the invasion of England. The high town, situated on an eminence which commands the low town, is almost entirely inhabited by annuitants and the noblesse. It is surrounded by a rampart planted with trees, which forms a pleasant public walk, and affords a beautiful prospect of the country in various directions; on the west is a fine sea-view, and in clear weather the English coast is distinctly seen. On descending the Grande Rue to the low town we see on the right the Hôtel de Sous-Préfecture, with an esplanade before it. The walk on the sands also, under the cliffs, is agreeable. The air of Boulogne is pure and invigorating, and the establishment for sea-bathing constructed in 1825, attracts annually a great number of invalids and other visitors. The building, which is 150 feet in length by 42 in breadth, is divided into two parts, the one for ladies

and the other for gentlemen. The former division comprehends a music-room with harps, pianos, other instruments, and music-books; an assembly-room, and a retiring-room. The division for gentlemen consists of an assembly-room, billiard-rooms, a reading-room, library, etc. An agreeable garden affords a walk round the building, which commands a delightful view. Being erected at the extremity of the port, on a slight elevation above the beach, it resembles a temple of the Doric order when beheld from the sea. The bathing-machines run a short distance into the sea on a firm sandy bottom, free from gravel and flints. On leaving the baths, the visitor, taking advantage of low tide, may proceed on foot, or in a carriage, along the shore to Ambleteuse and Andresselles, pass Cape-Grinez, and return to Boulogne by Wimereux and Wimille. He may in his excursion visit the glass manufactory at Hardingham, and the celebrated marble-quarries at Ferques. The principal trade of the town is in fresh and salt fish, but it carries on a brisk contraband trade in brandy, wine, lace, silks, etc. The population consists of about 13,000 souls, besides the English, who in time of peace often amount to a third of that number. There is a theatre at Boulogne, and a public garden for dancing. The hospital and the principal church, in which are many *ex-voto* pictures, are worth visiting. The public library is large and select, and contains some curious ancient manuscripts; a copy of the *Museum Florentinum*, one of Seba's Natural History, 3 vols. folio, and other rare and valuable works. There is likewise a public museum, and a society of agriculture and the arts. At Boulogne the best inns are the Hôtel Royal, the Royal-Oak Hotel, and the Hôtel d'Orléans, at all of which there are most excellent accommodations. The diligence stops at the Hôtel-de-France; the mail does not enter the town.

The road continues hilly between Boulogne and Montreuil. Samer, formerly St.-Walmer, two posts from Boulogne, is remarkable for its ancient abbey. Not far from thence lies Wiercs-aux-Bois, which possesses a chalybeate-spring, and is celebrated for the rich botanical garden of the baron du Courset, which is open to the inspection of amateurs. About half-way from Cormont we enter the forest of Longvilliers, half a league in length; after which an extensive prospect opens, with a view of Montreuil, on the summit of a rock. After passing a marshy piece of land nearly a mile long, the road crosses a bridge and the fortifications, and ascending a steep chalk-hill, enters

MONTREUIL, which has a population of about 4,000 souls, and is supposed to be impregnable, having only two entrances, which are closed by gates. This town was celebrated in ancient times, and many vestiges of its splendour remain, though it now offers a miserable contrast to the beauty of its situation. It was formerly divided into five parishes, and had as many churches, but one only remains. The church of *Notre-Dame* is a noble ruin. Sterne mentions this town.—Inn: Hôtel-de-France.

From Montreuil to Abbeville the country is woody, with a chalky soil, in some parts flat and barren. After leaving Nampont, the road crosses the river Authie, which separates the department of the Somme from that of the Pas-de-Calais. A few miles further on begins the forest of Crecy, six or seven leagues in circumference, memorable in English history; and some vineyards make their appearance, greatly resembling a plantation of currant or gooseberry bushes. On the right, beyond Nouvion, is the sea-port of Saint-Valery, near the mouth of the Somme; a trading place with about 4,000 inhabitants.

ABBEVILLE, on the river Somme, is a large, strong, and fine manufacturing town, containing about 20,000 inhabitants. Its famous cloth-manufactory has much degenerated, and the number of its wealthy merchants is greatly reduced. The houses are chiefly of brick, and the only remarkable buildings are the Foundling hospital and the church of St.-Winnifred, the front of which is a very fine specimen of Gothic architecture. The ramparts form a public walk, and are planted with trees.

There is another road from Calais to Abbeville, by St.-Omer and Hesdin, and the delightful valley of Canchy. Between St.-Omer and Hesdin, the road passes near Agincourt, a spot immortalised, by the victory gained there by Henry V, October 25th, 1415. The neat little fortified town of Hesdin is about half-way between Agincourt and Crecy. From Calais to Abbeville, by this road, the distance is 15 posts. Those who wish to proceed to Paris through Rouen, may go from Abbeville to Eu, and thence to Dieppe, which is 12 leagues from Rouen, or they may proceed to Amiens and thence to Rouen. There is a small theatre at Abbeville.—Inn: Tête-de-Bœuf.

MARSEILLE is a picturesque village in a pretty valley shaded with trees, and watered by the rivulet Herbonval. The country laid out in general in corn-fields, is variegated here and there with groves, each of which conceals a village, according to the custom in Picardy of surrounding every habitation with clumps of trees, orchards, and meadows.

BEAUVAIS, the chief town of the department of the Oise, has about 14,000 inhabitants, mostly manufacturers of woollens and tapestry, the latter nearly equal to that of the Gobelins. Though built of wood, it is handsome. The streets are wide, and the houses neat; the *Grande Place* is spacious, and the *Hôtel-de-Ville*, a modern edifice of good architecture. The cathedral was never finished: all that exists is the choir and the transept, which, with the nave, were destined to have formed a Latin cross. The choir, from its elevation and the richness of its pointed architecture, is highly worthy of a visit. It contains some fine painted glass, the tomb of cardinal Janson, by the celebrated sculptor Costou, and three admirable pieces of tapestry; one representing the Healing of the Paralytic, is a masterpiece.

The church of St.-Étienne is a Gothic building, with some painted windows in good preservation. On the exterior of the north wall is a monument in relief, thought to be Roman; and in the inside, is a fine painting of Christ bearing the cross.

There are some mineral springs and a theatre in this town.

The origin of Beauvais is unknown, but its antiquity is incontestable. It can boast of never having been taken, though often besieged, and has thence been denominated *la pucelle*. In 1443, the English were repulsed from it; and in 1472, being besieged by the Burgundians, it was saved by the courage of a woman, named Jane Hachette, who, putting herself at the head of a troop of women, flew to the rampart, snatched the standard of the enemy just planted there, and threw the soldier who held it into the ditch. In memory of this action, a solemn annual procession takes place, July the 10th, when the women walk first.

There is no town in France which, considering its population, has produced so many illustrious men as Beauvais. Among them are the famous lawyer Loysel; the abbé Dubos, and Lenglet Dufresnoy, authors; Restaut the grammarian, and Le Vaillant the traveller and antiquary; the two Villiers de l'Île-Adam, one marshal of France under Charles VII, in the 15th century, the other grand-master of Malta; and the learned Dominican, Vincent-de-Beauvais, preceptor to the children of St. Louis. Several councils were held at Beauvais, one of which, in 1114, was remarkable for the excommunication of the emperor Henry V.—Inn: Hôtel d'Angleterre.

The road from Beauvais is pleasant from the variety of the views and the rural aspect of the country, which is also fertile in corn-fields.

BEAUMONT, a small town of 2,000 inhabitants, is agreeably situated on one of the hills which border the rich valley of the river Oise.

Nothing remarkable is met with between this Place and Paris, except the town of Saint-Denis, for which, and the neighbouring spots, see *Environs of Paris*.

II.—ROAD BY AMIENS AND CLERMONT.

FROM	POSTS.	FROM	POSTS.
CALAIS to Abbeville . . .	13 $\frac{1}{4}$	Wavignies to Saint-Just	1
Ailly-le-haut-clocher . . .	1 $\frac{1}{2}$	CLERMONT	2
Picquigny	2 $\frac{1}{2}$	Laigneville	1 $\frac{1}{2}$
AMIENS	1 $\frac{1}{2}$	CHANTILLY	1 $\frac{1}{4}$
Hébecourt	1	Luzarches	1 $\frac{1}{2}$
Flers	1	Ecouen	1 $\frac{1}{2}$
Breteuil	1 $\frac{1}{2}$	SAINT-DENIS	1 $\frac{1}{2}$
Wavignies	1 $\frac{1}{2}$	PARIS	1

POSTS. 34 $\frac{1}{2}$

The road passes through the marshy valley of the river Somme, chiefly remarkable for peat or turf. Half a league from Picquigny is an ancient camp, in a good state of preservation, attributed to Cæsar, but, from its form, it is probably a work of the Gauls.

AMIENS is seen at a considerable distance, in the midst of fields, entirely destitute of trees. The lofty and beautiful cathedral of this ancient capital of Picardy produces an extraordinary effect, which justifies the celebrity it has obtained. It was begun by Éverard, Bishop of the diocese in 1220, and continued by his successor, Godefroy. Their tombs, in bronze, stand on each side of the grand entrance. The height of the nave and the delicacy of the pillars, 126 in number, of which 44 are detached, chiefly excite the admiration of visitors. Three circular windows of painted glass are very fine. There are many monuments in the interior; particularly one behind the choir, of a weeping child, in white marble. In one of the chapels is part of the scull of John the Baptist, brought from Constantinople in 1206. This beautiful church is 366 feet long, 50 broad including the chapels, and 132 in height. The nave is the finest in France; and it is commonly said that to form a perfect church, it should have the nave of Amiens, the choir of Beauvais, the front of Rheims, and the steeple of Chartres. The pulpit, with the three statues which support it, representing the three theological virtues, is much admired, and the stalls of the choir are as fine a piece of workmanship as exists. They were finished in 1519.

Amiens is an episcopal see, and the seat of a prefecture, a civil tribunal, and a royal court. It has also a royal college and a large hospital. The town, containing 40,000 inhabitants, is in general well built, both of brick and stone, and has several broad straight streets. The ramparts form a pleasant walk round the town; and the public promenade, called *l'Autoy*, is delightful. It is an island, surrounded by canals, and intersected by magnificent avenues of lofty tufted trees. The river Somme runs through Amiens, and being cut into numerous canals, gives one part of it the appearance of a Dutch town.

Amiens is remarkable in history for having been taken by an ingenious stratagem of the Spaniards in 1597; but it was soon retaken by Henry IV of France, in person. Here also the short-lived peace between France and England was signed in 1802.

The name of Amiens is derived from the people called *Am-biani*, of whom it was the capital in the time of Cæsar, and is mentioned by him, in his Commentaries, under the name *Samarobrica*; the Roman emperors frequently visited it, when they came into Gaul. It has produced some eminent characters, among whom were *Gabrielle d'Estrées*, the favourite mistress of Henry IV; Voiture; Peter the Hermit, who preached the first crusade; the famous botanists John and Gaspard Bauhin; the

learned Ducange; and Rohault, an expounder of the Cartesian philosophy.

Amiens is generally considered a cheap and pleasant residence, in consequence of which many English families of small income dwell there. The *patés* of Amiens are sent all over France. There is a small theatre in the town. Inn:—*Hôtel de la Poste*. The diligence-office and post-house are in the rue des Cordeliers. The manufactures are linens and woollens; the latter employ 10,000 workmen. The genuine Picardy costume may be witnessed here on a market-day, and will afford much entertainment to the traveller. The men's powdered heads, and the women's grotesque blue petticoats are remarkably striking.

The country between Amiens and Breteuil consists, in general, of extensive fields, shaded with pear and apple-trees. Agriculture is carried on upon a large scale here, and the soil is very fertile.

About a quarter of a league before we reach Clermont, the road traverses the village of Fitzjames, near which is a seat of the Duke of that name, a descendant of James II of England.

CLERMONT, which has about 2,000 inhabitants, is a small old town, prettily situated on the summit of a steep hill, surrounded with wood. The Romans called this place *Claramantium*, and had a *depôt* there. The painted glass in the windows of the castle is worthy of attention. The post-house is in the rue des Fontaines, and the diligence-office at the *Sabrode-bois*. The ancient chateau of the Condé family is now a house of correction; the terrace round it commands an extensive prospect.

The territory of Liancourt, belonging to the Duke de la Rochefoucauld-Liancourt, between Clermont and Laigneville, is devoted to what the French farmers call *la petite culture*. It is like a garden sown with peas, haricots, and vegetables of every kind; with hemp, flax, rape, hops, etc., and covered with all sorts of fruit-trees, and vines.

CHANTILLY* was once famed for the beauty of its park and pleasure-grounds, the splendour of its palace, and the heroic deeds of the Montmorencies and Condés who inhabited it. At the Revolution it was nearly ruined. The buildings, etc., however, which still remain, are well worth a visit. Inn: *Hôtel d'Angleterre*.

After passing the forest of Chantilly, the country near Luzarches and as far as Ecoeu is varied and picturesque. The magnificent chateau, built at Ecoeu by Anne de Montmorency, in the reign of Francis I, still remains. The park is remarkable for some fine plantations and pretty views. From Ecoeu, the road proceeds through St.-Denis to Paris.

* See ENVIRONS OF PARIS.

III.—ROAD BY ST. OMER AND AMIENS.

FROM	POSTS.	FROM	POSTS.
Calais to Ardres	2	Pernes to St.-Pol	1 $\frac{1}{2}$
Recousse	1	Frevent	1 $\frac{1}{2}$
SAINT-OMER	2	Doullens	2
Aire	2	Talmas	1 $\frac{1}{2}$
Lillers	1 $\frac{1}{2}$	AMIENS	2
Pernes	1 $\frac{1}{2}$	PARIS	15 $\frac{1}{2}$
		Posts	34 $\frac{1}{2}$

Traversing the faubourg of Calais, and leaving to the right the road to Boulogne and Abbeville, and soon after to the left the road to Gravelines, we pass through a country of marshes, meadows and fields, for about three fourths of the distance, when we come to a very remarkable bridge, called *sans-paroël*, where the two canals from St.-Omer to Calais, and from Ardres to Gravelines, meet. A league and a half from Ardres is the small town of Guires, and between them the field of the "cloth of gold," so called from the famous interview which took place there between Francis I of France, and Henry VIII of England. Ardres is a small but very strong town. The road does not pass through it. Beyond Ardres the road and the country both improve.

SAINT-OMER is a large, dull, but curious town, containing about 20,000 inhabitants. Its most remarkable building is the Gothic cathedral, which contains a very fine organ, a painting by Rubens, a colossal statue known by the name of *Grand Dieu de Théroutanne*, a curious clock, etc. The church of the *College*, with its spires and roof of wood, is also worth seeing; as well as the remains of the abbey of St. Bertin, etc. The college possesses a library containing 10,000 vols. Canals branch off to Calais and to Aire.

AIRE, a very strong and neat town, contains about 6,000 souls. The *Hôtel-de-Ville*, on the *grande place*, has a fine effect; the church of St.-Paul is a handsome Gothic structure. The barracks can receive 6,000 men.

The road from Aire to Lillers is excellent, and diversified with numerous villages and verdant meadows, planted with fruit trees. The same aspect of country, though occasionally hilly, continues to Doullens, which is remarkable for its citadel, one of the largest in France. Nothing worthy of notice presents itself between Doullens and Amiens.

No. II.—ROUTE FROM DIEPPE TO PARIS.

There are two routes from Dieppe to Paris. One by Gisors, 20 posts (about 110 miles); the other by Rouen, 22 $\frac{1}{4}$ posts (about 125 miles). The diligence takes the latter road.

c.

I.—ROAD BY GISORS.

FROM	POSTS.	FROM	POSTS.
DIEPPE to Bois-Robert . .	1 $\frac{1}{2}$	Gisors to Chars	2
Pommereval	2	Pontoise	2 $\frac{x}{2}$
Forges	3	Herblay	1
Gournay	2 $\frac{1}{2}$	SAINT-DENIS	2
Talmon-tier	1 $\frac{1}{2}$	PARIS	1
Gisors	1 $\frac{1}{2}$		
		Posts	20

DIEPPE is a large handsome town of great antiquity, and is mentioned in history as early as 1195, when, being in possession of Richard Cœur-de-Lion, it was sacked by Philip Augustus. Its name is supposed to be a corruption of *Deep*, as a river which flows in the contiguous valley was thus called. It is situated at the mouth of the river Arques, which forms a long narrow harbour, between rocks on the one side and a quai on the other. It was bombarded and almost destroyed by the English in 1694. The town was soon after rebuilt upon a larger scale, and on the 14th September 1803, two English bomb-vessels threw 150 shells within its walls without doing any serious mischief. Dieppe is considerably longer than it is wide, the streets are straight, and the houses, although low, are regular; they are in general built of brick and tiles and coloured yellow, white or pale red. In the Place Royale the houses are more lofty; and the Grande Rue is remarkable for its breadth and the elegance of its shops. Some of the houses are supported by arcades of red or yellow bricks. The town is abundantly supplied with water which is distributed by means of several fountains. Besides two or three chapels and a Protestant temple, Dieppe possesses two churches, the one dedicated to St. Jacques and the other to St. Remi. The church of St. Jacques, founded in the 13th century, is a fine specimen of Gothic architecture; the portico is wrought with remarkable delicacy, and the lofty tower, which commands an extensive prospect, bears a striking resemblance to the Tour de St.-Jacques-de-la-Boucherie at Paris. The windows present some remains of fine ancient painted glass, and in one of the chapels is a bas-relief supposed to be a monument of the devotion of the ancient navigators of Dieppe. According to tradition St. Jacques was built by the English, but all modern writers agree in affirming that there is no foundation for such an opinion. The church of St. Remi, begun in 1522, presents a mixture of Gothic and Greek architecture. The grand entrance and the two doors of the transept are in the latter style. In the chapel of the Virgin is a monument to the memory of Sigogne, governor of Dieppe, who died in 1582, and his son. Opposite is the monument of Montigny, governor of the town, who died in 1675. In one of the towers is preserved a remarkable font, the ornaments of which

will afford an ample field for the conjectures of the antiquary. The castle, situated to the west of the town, was built at different periods since 1435, from which year the most ancient part of the structure now existing dates. It at present serves for barracks. If the tourist can obtain permission to visit the castle, he will be highly gratified with the view commanded from its summit. Among the modern improvements of Dieppe, the principal are the opening of a canal, and the construction of an establishment for sea bathing, a theatre and a dock. The establishment of baths is situated on the beach at the foot of the rock which is crowned by the castle; it consists of an elegant building ornamented with light Ionic columns, divided into two parts, the one for ladies and the other for gentlemen. From two pavilions at the extremities flights of steps lead down to the sea, at the edge of which are pitched tents for the convenience of bathers. The accommodations afforded by this establishment, and the advantages of the warm baths of sea water situated in the town, attract annually a great number of invalids and other visitors to Dieppe, which is a scene of gaiety during the fine season, particularly as it is honoured almost every year with a visit from the Duchess of Berry, who has contributed in no small degree to the prosperity of the town. During the bathing season balls and concerts are given almost every evening in the concert room at the warm baths. The theatre, erected on the shore near the sea baths, is elegant, commodious and tastefully decorated. The canal begun at the southern extremity of the harbour, and passing through Arques, Neufchâtel, Forges and the valley du Thérain will join the Oise, and enable heavy boats to proceed from Dieppe to Paris in four days. The dock situated in a meadow below the promenade called *le Cours* is very spacious. Upon the jetty at Dieppe is an inscription as a memorial of the landing of the Duchess of Angoulême at that port in 1815, upon her return to France after the hurried drama of the Hundred Days. The principal trade of Dieppe consists in fish, toys, and articles in ivory. Its chief imports are wood, iron and coals from northern countries.

This port being nearer Paris than any other, it supplies the capital with a great quantity of fish. Merchant vessels only can enter the harbour, ships of the line not being able to approach nearer than the outer roadstead. There are three excellent hotels where the best accommodation is to be met with, viz. Taylor's Hotel, Hôtel Royal and Hôtel d'Albion.

The costume, and particularly the head-dress of the women at Dieppe, is very singular. The population is 20,000 souls. Dieppe may boast of being the birth place of several celebrated men, among whom is the renowned admiral Duquesne. On the cliff, about a mile to the east, is an immense Celtic encampment in the finest preservation. Many other antiquities

in the vicinity of Dieppe are worthy of a visit from the traveller who is not pressed for time, particularly the remains of the once fortified castle of Arques.

FORGES is celebrated for its mineral waters, and is much frequented in summer.

GOURNAY is in a fertile country, and renowned for its butter.

GISORS, on the small river Epte, has a population of 3,500 souls. A great trade in iron is carried on here; the church is decorated with superb windows of painted glass and several ornaments in sculpture. The chateau was built by Philip Augustus, towards the end of the 12th century, and is very curious.

PONTOISE was formerly celebrated for a strong castle, taken by stratagem, in 1438, by the English under lord Clifford. It being winter, and the snow falling heavy in the night, lord Clifford ordered his men to put their shirts over their clothes, advance before day-break close to the town, and lie concealed in the snow. As soon as the gates were opened, they rushed in, and thus took the town by surprise. The church of St.-Maclou contains a tomb of Christ, of the 16th century, with seven figures in alabaster, larger than life.

II.—ROAD BY ROUEN.

There are two roads from Rouen to Paris; one called the high road, *la route d'en haut*, by Ecouis and Pontoise, which is the shortest; the other, the low road, or *la route d'en bas*; which is by far the most agreeable, and presents some of the most beautiful and picturesque scenery in France. It runs nearly the whole way along the side of the Seine. We shall first notice the *route d'en haut*.

FROM	POSTS.	FROM	POSTS.
DIEPPE to Omonville . . .	2	Ecouis to Thilliers	2
Totes	1 $\frac{1}{2}$	Magny	2
Cambres	1 $\frac{1}{2}$	Bordeau de Vigny	1 $\frac{1}{2}$
ROUEN	2	Pontoise	2
Forge-Féret	1 $\frac{1}{2}$	Herblay*	1
Bourg-Baudouin	1	SAINT-DENIS	2
Ecouis	1 $\frac{1}{2}$	PARIS	1
		Posts	22 $\frac{1}{2}$

The road from Dieppe to Rouen is hilly, and the country agreeable. It is enclosed, woody, populous, well cultivated, and much resembles many parts of England.

ROUEN is an ancient town, but the epoch of its foundation is unknown. It is one of the largest, richest, most populous, and most commercial places in France. It contains 81,000 inhabi-

* From Herblay to Courbevoie 1 post and a half, and from the latter place to Paris 1 post, renders this road half a post shorter.

tants. It was formerly the capital of Normandy, and is now the chief place of the department of the *Seine Inférieure*, has a court of appeal and other inferior tribunals, and is also the see of an archbishop. Rouen is situated on a plain surrounded by hills, on the right bank of the Seine, over which is a curious bridge of boats, invented by a friar, which rises and falls with the tide, and opens to afford a passage for vessels, and ice in winter. It is composed of timber, resting upon 19 barges, and is about 330 yards in length; it was begun in the year 1626, and costs annually about 10,000 fr. to keep it in repair. Just below the bridge there is a celebrated ruin of 11 arches of an ancient stone bridge, built by the empress Matilda, daughter of Henry I of England. The streets are in general narrow and crooked, and many of the houses are of wood.

Among the public edifices at Rouen, the most remarkable is the cathedral, which was begun by William the Conqueror, and is one of the finest gothic structures in France. The front is admirable; one of its towers is 236 feet in height; another tower, of wood, 395 feet in height, was set on fire by lightning, in 1822, and entirely destroyed, as well as part of the roof. It has been rebuilt in cast iron, under the direction of the celebrated Alavoine, and is 410 feet in elevation. In the interior is the tomb of Rollo, and some other remarkable monuments. The church of St.-Ouen, though not so large as the cathedral, is of more elegant and delicate architecture: that of St.-Maclou is also much admired. In the *Hôtel-de-Ville*, formerly the Benedictine convent of St.-Ouen, is a fine public library of more than 70,000 volumes, and a gallery of paintings. There is a good theatre at Rouen, and several excellent inns. In the *Marché-aux-Chevaux* is a statue of Joan of Arc, who is said to have been burnt on that spot. The boulevards, planted with four rows of trees, are very pleasant, and the part called the *Cours*, by the side of the river, is a scene of great commercial activity.

Fontenelle and the brothers Corneille were born at Rouen. Inns: *Hôtel de Lisieux* and *Hôtel Vattel*.

From a chalk hill, called *mont Ste.-Catherine*, about a quarter of a league from Rouen, on the Paris road, a delightful prospect may be had of Rouen and the surrounding country, and no traveller ought to omit to gain the ascent, which will well repay "the scaler's toil."

There is a conveyance by water from Rouen to Paris, and several steam-boats have been started, by which travellers can reach Paris in three days; if they are not pressed for time, no mode of travelling can be more agreeable, as the banks of the river are clothed with the most picturesque and beautiful landscapes. These steam-boats however do not afford the usual accommodations of passage-boats, being principally for the transport of merchandise.

The high road from Rouen to Paris presents nothing remarkable; but it is good, and one of the most frequented in France.

Passing through a fertile and cultivated country, it leaves the Seine on the right. The diligence performs the journey in about 12 hours.

We shall now describe the *route d'en bas*.

FROM	POSTS.	FROM	POSTS.
DIEPPE to Rouen	7	Bonnières to Mantes . .	1 $\frac{1}{2}$
Port-Saint-Ouen	1 $\frac{1}{2}$	Meulan	2 $\frac{1}{2}$
Louviers	2	Triel	1
Gaillon	1 $\frac{1}{2}$	ST.-GERMAIN-EN-LAYE .	1 $\frac{1}{2}$
Vernon	1 $\frac{1}{2}$	Courbevoie	1 $\frac{1}{2}$
Bonnières	1 $\frac{1}{2}$	PARIS	1
		Posts	24 $\frac{1}{2}$

At Port-St.-Ouen is a magnificent view. From this place, the traveller, instead of proceeding to Vaudreuil, may take the road to Louviers, famous for its woollen cloth, which is sent to all parts of France. The distance is the same by either road.

The magnificent chateau of Gaillon, which formerly belonged to the archbishop of Rouen, is now a House of Correction. The view from it is very extensive.

VERNON is delightfully situated, and has a bridge over the Seine. Here is an old castle and a high tower, monuments of the middle ages.

A few miles before we reach Mantes, we see, to the left, Rosny, the celebrated mansion of the great Sully, minister and friend of Henry IV. It is now the property of the duchess of Berry.

MANTES is a pretty small town, pleasantly situated on the Seine, and is connected with the islands in the river by a long bridge. The principal church is a fine Gothic building. It was at the siege of Mantes that William the Conqueror received the wound which soon after occasioned his death. Mantes was the burial place of John king of France. There is a good inn called *Hôtel de la Poste*.

MEULAN has a royal palace built upon a lofty eminence, and a forest well stocked with game.

After passing Poissy, the road enters the forest of St.-Germain, and traversing that town, passes by Marly, Malmaison, Nanterre, Courbevoie, and Neuilly to Paris.*

No. III.—ROUTE FROM HAVRE TO PARIS.

FROM	POSTS.	FROM	POSTS.
HAVRE to La Botte . . .	2	Barentin to ROUEN . . .	2
Bolbec	1 $\frac{1}{2}$	PARIS, by the <i>route d'en</i>	
Yvetot	2 $\frac{1}{2}$	<i>haut</i> §	15 $\frac{1}{2}$
Barentin	2 $\frac{1}{2}$	Posts	26 $\frac{1}{2}$

* For these places see the ENVIRONS OF PARIS.

§ By the *route d'en bas*, the distance is 1 post and a half more.

HAVRE was founded by Louis XII, in 1509. Francis I fortified it, and cardinal Richelieu built the citadel at his own expense. The coast is high and rocky, and to the east, on an elevated point of land, are two beautiful light-houses, to which the tourist will find a delightful walk, about two miles in length. The atmosphere of Havre is extremely damp, and consequently is unfavourable to many constitutions; it is calculated that on the average rain falls during 210 days in the year. The population, including foreigners, is computed at 30,000 souls. The town, which is situated at the mouth of the Seine, contains 82 quays and streets, supplied with water by 20 fountains, and has a good harbour. It is only accessible to carriages by the road and gate of Ingouville; the streets in general are narrow and the houses disfigured by wooden frame-work. The rue de Paris, which traverses the town from north to south, is a fine street, affording a magnificent view of the sea and the coast of Honfleur; this is the most commercial and at the same time the most elegant street in Havre; it passes through a place planted with elms, having on one side a handsome theatre and on the other a vast basin for trading vessels. At a short distance from the theatre is a convent built in 1823, and beyond it the market-place called *la Cannibale* after M. de Cannibale, to whom the ground on which it is formed belonged. At the top of the market-place is an edifice named *le Prétoire*, in which is placed the public library of Havre, consisting of 15,000 volumes, and possessing a bust of Bernardin de St.-Pierre in marble. The church of Notre-Dame is situated in the rue de Paris: it was built in 1574 and is 240 feet in length. Its form is a cross, and its architecture is a mixture of the ancient and modern styles. The southern part of the structure is flanked by a tower which formerly served as a light-house. The interior presents nothing remarkable in point of architecture; the organ, presented by cardinal Richelieu, is fine, and the choir is ornamented with figures of the 12 apostles, at the head of whom St. Bartholomew armed with a cutlass is conspicuous. The church-yard, no longer used as a burial-ground, is planted with trees and serves for a public promenade. At the extremity of the rue de Paris are two edifices that date from the foundation of the town; the one is called *Boule-Ronde*, from its form, the other is the ancient Hôtel-de-Ville, built by Chillon. Near this spot is a mean building which serves for an Exchange. At the beginning of the rue des Corderies, next the porte du Perry, is a building formerly the residence of the governor of the town, but now used as an Hôtel-de-Ville, which commands a magnificent view of the sea. The place d'armes is bounded on the south by the *port aux Pilotes*, where the boats which supply the markets of Havre and Honfleur are stationed. The quays are remarkably fine; the *grand quai* is separated from the *petit quai* by a small custom-house of a quadrangular form. This building, as well as the Exchange, is inconveniently

situated, being at a distance from the centre of the town. The *petit quai* leads to a swivel bridge which connects the *quartier Notre-Dame* with the *quartier St.-François*. Here is situated the old dock called *Bassin du Roi*, which will contain 38 vessels; formerly none but king's ships were allowed to enter it. Round the dock are the arsenal and magazines of the royal navy. In the centre of the quarter St.-François stands a church dedicated to that saint, the choir of which is much lower than the nave, the building not having been finished after the original plan. The tobacco and snuff manufactory in this part of the town is an extensive establishment. Contiguous to it is an edifice formerly a convent, which serves for bonded warehouses. The dock called *Bassin de la Barre* is an immense reservoir capable of containing 200 vessels. This dock communicates by means of a sluice with the *Bassin du Commerce*, which can also receive 200 vessels. Besides the three docks already mentioned there is an immense reservoir called the *Floride*, destined to clear the port from sand and other obstructions by means of a sudden discharge of its water. Near the *Floride* are two basins, forming what is called a *parc* for the preservation of oysters, turtle, lobsters, crawfish, etc. of which a great quantity is sent from hence to Paris. At a short distance from the *parc* is the jetty, upon which stands a small light-house. The third *quartier* of Havre, called *la Basse-Ville*, is modern; the streets are straight, the houses elegant, and the spacious squares are surrounded with fine buildings. This being the fashionable part of the town the rents in general are as high as at Paris. The ramparts in this direction form an agreeable promenade. The walls of Havre in general are in good repair, and the gates are five in number. The citadel, situated on the north-east, communicates with a large tract of ground named Place Marlborough. The barracks will contain about 1,500 men. The port was finished under the auspices of Louis XVI, and Napoleon made many improvements. Havre is one of the most commercial and flourishing towns in France, and is particularly celebrated for its manufactories of lace, tobacco, vitriol, etc.—Inn: *Hôtel du Bien-Venu*. A fine steam-packet has been established from Havre to Rouen, which performs the voyage in about eight hours, passing through a beautiful country.

HARFLEUR, on the road to Bolbec, is celebrated in English history, for its siege and capture under Henry V. Bolbec is a small, clean, and lively manufacturing town, situated in a narrow valley; the head-dresses of the females generally excite attention. The town was rebuilt in 1764, after a destructive fire. Here are many Protestants; and the trade is very considerable. The whole of the road, from Havre to Rouen, is through a fertile, rich, and picturesque country.*

* For road from Rouen to Paris, see page xxxii.

Another road from Havre to Rouen, by Lillebonne and Candebeac, is still more interesting, and occasionally presents magnificent views of the windings of the Seine; but it is not always easy to procure horses.

No. IV.—ROUTE FROM DUNKIRK TO PARIS.

There are three roads from Dunkirk to Paris; one by Amiens, 34 posts; another by St.-Omer and Amiens, 35½ posts; and the third by Lille, 38½ posts.

I.—ROAD BY AMIENS.

FROM	POSTS.	FROM	POSTS.
DUNKIRK to Bergues . .	1	Aire	1 ½
Cassel	2 ½	PARIS	27 ½
Hazebrouck	1 ½		
		Posts	34

DUNKIRK is one of the best built towns in France. It is a league in circumference, and its population is nearly 30,000 souls. Most of the houses are only one story in elevation. The *Champ-de-Mars* is a large handsome square, surrounded by neat houses. In the midst of the *place Dauphine*, planted with trees, is a bust of the celebrated mariner *Jean Bart*. The only remarkable building is the church of St.-Eloi, in the front of which is a portico of ten fine Corinthian columns, in imitation of that of the Pantheon at Rome.

Dunkirk was one of the strongest places in Europe under Louis XIV; but it was dismantled and its fort destroyed after the peace of Utrecht, in 1713. Its present fortifications are insignificant, but the new port can contain 40 ships of the line, and there are two dry docks for building vessels. The Dunkirk roadstead is one of the finest in Europe, and its port was formerly one of the most frequented in France.

The country from Dunkirk to Bergues is flat, but rich, and the road runs alongside the canal.

BERGUES is a fortified and commercial town, with about 4,000 inhabitants. In the church of St.-Winoc are 14 small pilasters painted on copper, attributed to Robert Van Hoecq. A paved road continues through a rich woody plain to

CASSEL, a neat clean town, chiefly remarkable for being situated on the most lofty hill in Flanders, it being about 360 feet high. The view from it is perhaps unequalled by any in the world.

The road from Cassel to Aire passes in the midst of fields, groves, and orchards. The ground appears a complete garden soil, and the cultivation consists of oleaginous and leguminous plants, tobacco, hops, natural and artificial meadows, all kinds

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of fruit trees, and clumps of fine forest trees regularly cut only once in 60 years. Cattle and butter are the chief productions.

HAZEBROUCK is a pleasant town, delightfully situated. It contains a fine *place*, with a superb *Hôtel-de-Ville*, adorned with porticoes supporting a Doric colonnade of free-stone, which is the more extraordinary, as, in this part of the country, stone is as precious as marble at London or Paris. This town has two theatres, and abounds with wealthy inhabitants.

AIRE and the remainder of the road through Amiens to Paris have been described.*

II.—ROAD BY ST.-OMER AND AMIENS.

FROM	POSTS.	FROM	POSTS.
DUNKIRK to Gravelines	2 $\frac{1}{4}$	St.-Omer to Amiens	13 $\frac{2}{3}$
Recousse	2	PARIS	15 $\frac{1}{2}$
St.-Omer	2		
		Posts	35 $\frac{2}{3}$

The road from Recousse to Amiens, and from thence to Paris, has been already described.

III.—ROAD BY LILLE OR LISLE.

FROM	POSTS.	FROM	POSTS.
DUNKIRK to Bergues	1	Marché-le-Pot to Fonches	1
Cassel	2 $\frac{1}{2}$	Roye	1
Bailleul	2 $\frac{1}{2}$	Conchy-les-Pots	1 $\frac{1}{2}$
Armentières	1 $\frac{1}{2}$	Cuvilly	1
LILLE	2	Gournay	1
Pont-à-Marcq	1 $\frac{1}{2}$	Bois-le-Lihus	1 $\frac{1}{2}$
DOUAY	2 $\frac{1}{2}$	Pont-Saint-Maxence	1 $\frac{1}{2}$
Bac-Aubenchaul	1 $\frac{1}{4}$	Senlis	1 $\frac{1}{2}$
CAMBRAY	1 $\frac{1}{2}$	La Chapelle	1
Bonavy	1 $\frac{1}{4}$	Louvres	1 $\frac{1}{2}$
Fins	1 $\frac{1}{2}$	Bourget	1 $\frac{1}{2}$
Péronne §	2	PARIS	1 $\frac{1}{2}$
Marché-le-Pot	1 $\frac{1}{2}$		
		Posts	38 $\frac{1}{2}$

The road from Dunkirk to Cassel is described at p. xxxvii.

LILLE is a large strong town, situated on the Deule. It was founded in the 17th century, on marshy ground, surrounded by water, from which it derived its name. Most of the streets are regular and well built, particularly the *rue royale*,

* See p. xxix.

§ Another road from Lille to Peronne is by Carvin, Lens, Arras, Ervillers, and Sailly. The number of posts is the same.

which would not disgrace the proudest city. Its modern edifices display good taste, of which the most remarkable are the general hospital, the corn magazines, and the *Hôtel-de-Ville*. There is also a good theatre. At Lille great use is made of large dogs for drawing carts. The population is about 60,000 souls; the chief manufactures are soap, oil, lace, and woollen and cotton cloths. There are two inns, viz. the *Hôtel-de-Gand* and the *Hôtel-de-Bourbon*; the former is comfortable and commodious.

The citadel of Lille is one of the finest and strongest in Europe. The town was taken by the duke of Marlborough, in 1708, and was severely bombarded by the Austrians, in 1792. Round Lille there are more than 200 wind-mills, which give it a singular appearance.

From Lille, instead of following the road pointed out, the traveller may go to Arras by Douay, a large, strong, and handsome town, on the Scarpe, with 19,000 inhabitants.

ARRAS, the chief town of the *Pas-de-Calais*, formerly capital of Artois, is also on the Scarpe, and is an ancient, large, populous, and very strong town. The barracks in the citadel, by Vauban, form a magnificent building. The town is handsome, most of the houses being built of stone, and several stories high. The squares are magnificent, and the two largest, which are contiguous, are surrounded with houses in the Gothic style, supported by arcades. The cathedral is very large; the pillars and architecture of the choir and transept are much admired, but the rest of the building is not equally elegant. The architect, it is said, died before the work was completed. There are seven parish-churches. The public library is one of the finest in France, and contains a collection of ancient monuments of art formed during the Revolution. The walk on the glacis and ramparts is very pleasant, the manufactures are woollens, linens, hosiery, sugar, leather, etc. The inns are the *Soleil-d'Or* and the *London Hotel*.

SENLIS, on the small river Nonette, contains 4,500 inhabitants; it is a very ancient town, but presents nothing remarkable except the cathedral, the steeple of which is one of the highest in France. A bloody engagement took place here in 1814, between Blucher and generals Vandamme and Grouchy. The manufactures are cotton, paper, lace, and buttons; it has a celebrated manufactory of porcelain, and bleaching grounds. The inn is good. Nothing worthy of notice occurs between this place and the environs of Paris.

No. V.—ROUTE FROM OSTEND TO PARIS.

There are two roads from Ostend to Paris; one by Dunkirk 41½ posts; and the other by Lille 44 posts.

I.—ROAD BY DUNKIRK.

FROM	POSTS.	FROM	POSTS.
Ostend to Ghistel	1	Dunkirk *	2 $\frac{1}{2}$
Furnes	3 $\frac{1}{2}$	PARIS	34
		Posts	41 $\frac{1}{2}$

II.—ROAD BY LILLE.

FROM	POSTS.	FROM	POSTS.
Ostend to Furnes	4 $\frac{1}{2}$	Ypres to Lille §	4
Ronsbrugge	2 $\frac{1}{2}$	PARIS	30
Ypres	2 $\frac{1}{2}$	Posts	44

OSTEND contains 12,000 inhabitants, and is a considerable town in the Netherlands, with a good port, though the entrance is rather dangerous, except at high water. The distance from Margate to Ostend is 72 miles. The houses in general are low, but well built, and the town-hall, erected in 1711, is a handsome structure. There is a canal from it to Bruges. The inns are good and comfortable. Ostend is remarkable for having endured, in the beginning of the 17th century, one of the longest sieges recorded in modern history, when it resisted the power of the Spaniards for 39 months, and at length capitulated on honourable terms. Some fine specimens of the Flemish masters are to be seen here. — Inn: *Hôtel-Bellevue*. Between this port and London, a very fine steam-packet, in which there is excellent accommodation, runs once or twice a-week.

No. VI. — ROUTE FROM HELVOETSLUYS THROUGH ANTWERP AND BRUSSELS TO PARIS.

FROM	POSTS.	FROM	POSTS.
Helvoetsluys to Brill . .	1 $\frac{1}{2}$	Hal to La Genette . . .	1 $\frac{1}{2}$
ROTTERDAM	2 $\frac{1}{2}$	Soignies	1 $\frac{1}{2}$
Stryensaas	3 $\frac{1}{2}$	Mons	2
Moerdyk	1 $\frac{1}{2}$	Boussu	1 $\frac{1}{2}$
Breda	2 $\frac{1}{2}$	Quiévrain	1 $\frac{1}{2}$
Grotzendert	2	VALENCIENNES	1 $\frac{1}{2}$
Gooring	1 $\frac{1}{2}$	Bouchain	2 $\frac{1}{2}$
ANTWERP	2 $\frac{1}{2}$	CAMBRAY	2
Mechlin	2 $\frac{1}{2}$	Bonavy	1 $\frac{1}{2}$
Vilvorde	1 $\frac{1}{2}$	Fins	1 $\frac{1}{2}$
BRUSSELS	1 $\frac{1}{2}$	Péronne**	2
Hal	2	PARIS	16 $\frac{1}{2}$
		Posts	60 $\frac{1}{2}$

* For road from Dunkirk to Paris, see page xxxvii.

§ For road from Lille to Paris, see page xxxviii.

** For road from Péronne to Paris, see page xxxviii.

HELVOETSLUYS is a strong sea-port in the island of Voom, and is the principal port for the English packets from Harwich. It is a neat town, built on the banks of the great sluice from which it derives its name, and the harbour can contain the whole navy of Holland.

The road from Helvoetsluys to Brill lies through a country resembling the fens of Lincolnshire, planted with lofty trees, and interspersed with farm-houses. Brill is a fortified sea-port, and the capital of the island of Voom, at the mouth of the Meuse. The harbour can contain 300 vessels; and the number of the inhabitants, who are mostly fishermen or pilots, is about 3,000. Brill was taken from the Spaniards by the Dutch, in 1572, and there the foundation of the Batavian republic was laid. It gave birth to the celebrated admiral Tromp, and to the vice-admiral de Witt. A coach and a boat start every day for Rotterdam, and once a week for Amsterdam, the Hague, and Schiedam. The principal inn is the *Golden Lion*.

To travel by land it is necessary previously to cross the ferry to Mauslandsluys. A boat, which conveys the coach, will take both passengers and carriages. From Mauslandsluys, a beautiful village, the road leads through meadows and corn-fields, and the country presents a perfect unbroken level, like an immense marsh or bog drained by canals and ditches. The most pleasant way from Brill to Rotterdam is to sail up the river. *Schuyts*, or passage boats, at very moderate fares, sail every tide at low water, and reach Rotterdam in about three hours. The river, crowded with ships, presents at every winding the most interesting views.

ROTTERDAM, seated at the confluence of the Rotte and the Meuse, is second only to Amsterdam in size, in the beauty of its buildings, and in commerce and riches. Its population is about 55,000 souls. The streets are intersected with canals bordered with trees, and are deep enough for the largest ships to unload at the doors of the warehouses. The finest street is the Boomquay, extending a mile and a half along the river. The cathedral is the only church worthy of notice. The brass balustrade, which separates the choir from the nave, is much admired, and the organ is very fine. There are some handsome monuments in this church, and the view from the tower includes almost the whole of south Holland. The statue of Erasmus, in bronze, stands on an arch crossing one of the canals, and the house in which he was born is still shown. The Exchange is a neat building. The mills for sawing wood are numerous, and being high, and painted in a whimsical manner, present a singular appearance. The best inns are the *Boan Herd*, and the *Maréchal de Turenne*.

The traveller may continue his journey from Rotterdam to Brussels by posting, the diligence, or the boat called *Treckschuyt*. A diligence starts for Antwerp every day, and

Treckschuyts set out almost every hour. The latter afford the cheapest and pleasantest mode of conveyance, but the former is more expeditious.

ANTWERP is surrounded by numberless villas and gardens, which owe their existence to that brilliant period when this city was the emporium of the commerce of the world. In 1568 it contained 150,000 inhabitants. It has now only 56,000; but it is still esteemed the capital of Dutch Brabant. The numerous stately buildings, in the old Gothic style, which Antwerp yet contains, testify its former grandeur. The street called *Place de Mer* is almost unrivalled in its extraordinary breadth and length, the sumptuousness of its houses, and the splendour of every thing in its neighbourhood. The city is in the form of a semicircle, and about seven miles in circumference. The Scheldt, on which it stands, is 20 feet deep at low water, and vessels anchor close to the quays. The docks, arsenal, and all the public works are on the grandest scale. The citadel is extremely formidable. Napoleon expended immense sums in improving the harbour and fortifications of this town.

The cathedral contains some of the finest paintings of the best Flemish masters, and is one of the noblest structures on the continent; its spire is 460 feet high, and is beautifully carved. In the church of St. James is a monument in honour of Rubens; the painted windows also are much admired. In the church of the Dominicans are some valuable paintings of Rubens and Vandyke; the former of whom is buried there; and in the church-yard is a very remarkable representation of Mount Calvary. The church of St. Augustin also possesses some works of the same painters; and in that of St. Walburgh is the justly-celebrated altar-piece by Rubens, called the *Elevation of the Cross*.

The Exchange of Antwerp was the model of that of London. It cost 300,000 crowns of the 16th century. The town-house is a noble edifice, entirely of marble. The public library contains 15,000 volumes, but is not otherwise remarkable.—Inn: *Hôtel d'Angleterre*.

Travellers not pressed for time may proceed from Antwerp to Brussels by the canal.

MECHLIN or MALINES, so celebrated for its lace, is situated on the Dyle, and contains about 20,000 inhabitants. The cathedral, 350 feet high, is a grand pile of building, begun in the 12th century, but not finished till the 15th. There are some other churches worth visiting, as they all contain paintings by Rubens, Vandyke, and other great masters of the Flemish school. Near the Antwerp gate is the famous convent of the *Beguines*, the chapel of which is an elegant building, and contains some valuable pictures. The ramparts of Mechlin afford an agreeable walk.

On quitting Mechlin, we cross the canal of Louvain, and pass

through a level, but luxuriant country to Vilvorde, the church of which is worth visiting. The carving of the stalls of the choir is not inferior to that of any cathedral in Belgium. Tindal, the translator of the New Testament, suffered martyrdom here in 1536.

The most convenient and pleasant way from Vilvorde to Brussels is by the canal, the banks of which are nearly covered with country-houses and pleasure-grounds. The magnificent palace of Schœnberg, of which the canal affords a complete view, will principally attract the stranger's attention. On approaching the city, we enter the celebrated walk called *l'Allée Verte*, composed of a triple row of trees on the banks of the canal.

BRUSSELS, said to be seven miles in circumference, is the capital of the kingdom of the Netherlands, and is situated on the river Senne. So long ago as the year 900, it had a castle, and was once surrounded with a stone wall, some ruins of which still exist. A minute description of this fine city, its edifices, and remarkable objects, would occupy a volume. For an accurate account of both its ancient and modern state, we refer the reader to "*Galignani's Traveller's Guide through Holland and Belgium*." In the same work will be found all the details the traveller can wish respecting the field of Waterloo, which is about nine miles from Brussels. It was about the 13th century that John II, duke of Brabant, commenced the palace, in front of which there is a spacious square; and at one of the gates of the park stands the pleasure-house built by order of Charles V. The turret of the *Hôtel-de-Ville*, 364 feet high, is an admirable specimen of Gothic architecture, and on the top is a statue of St.-Michael 17 feet high, which turns with the wind. The opera-house, and the palace of Lacken, are deservedly objects of interest. In 1695 this city suffered much from bombardment, when 14 beautiful churches and 4,500 houses were burnt. Brussels is celebrated for its lace. The *Hôtel de l'Europe*, place Royale, is a good hotel.

The road from Brussels to Hal, and indeed all the way to the French frontiers, is very beautiful. It is varied by a succession of hills and valleys, which form a pleasing contrast to the marshy flats of Holland and the open country of France. The cottages which appear at every turn of the road, are clean, and substantial, and the soil is in the highest state of cultivation.

MONS, which contains 22,000 inhabitants, is built on a hill, in a marshy soil through which the rivers Trouille and Haine flow. It was formerly the capital of Austrian Hainault. The principal buildings are the castle, said to have been built by Julius Cæsar, the town-hall, and the church; the latter is a fine building; the side altars are all of jasper, and there

is a remarkable marble tomb. A celebrated battle (Jemappe) was fought near Mons, in 1792.

From Mons the traveller may take another road to Paris, by Maubeuge, Laon, and Soissons.

Immediately after leaving Quincorain, the second post from Mons, the road enters France and conducts us to

VALENCIENNES, a town containing about 30,000 inhabitants. It was founded by the emperor Valentine in 867, who invited criminals to come there in order to people it. It is large and strong, pleasantly situated on the Scheldt, and possesses a citadel by Vauban. In 1793, it surrendered to the allied army, under the duke of York, after a very severe siege. The historian Froissart and the painter Watteau were born here. It has manufactories of lace, woollens, etc. The best inn is the *Pot-d'Etain*.

BOUCHAIN has nothing to recommend it to notice but the strength of its fortifications.

CAMBRAY, though a very ancient town, with about 14,000 inhabitants, possesses no remarkable edifice or monument of art worthy to detain the traveller, except the cathedral and the new abbey church, so celebrated for its pictures, in imitation of bas-reliefs, by a painter of Antwerp. The remains of the virtuous Fenelon were once deposited in the old cathedral here, which is now pulled down. It had formerly many convents, and among them one of English nuns. Its manufactures are lace, linen cloth, cambrics, and soap. The best inn is the *Grand Canard*.

SAINT-QUENTIN contains about 11,000 inhabitants, and has very extensive manufactories of linen, lace, and cambrics. The cathedral is a fine Gothic building.

From **CUVILLY**, the traveller may turn off to Compiègne, a fine royal palace with a noble forest,* from whence he may proceed to Paris instead of following the direct road indicated above.

* See ENVIRONS OF PARIS.

SECTION IV.

ARRIVAL AND SOJOURN IN PARIS.

Within two or three days after reaching Paris, the traveller should present his temporary passport at the Prefecture of Police, when his original one will be returned. If he purposes to make only a short stay in the French capital, by having it countersigned immediately, and the next place he intends to visit specified, future trouble will be avoided. If he proposes to remain for a considerable time at Paris, the original passport can be left at the Prefecture of the Police till within a few days previous to his departure. Many travellers leave their passports with the keeper of the hotel, who for a small fee takes the trouble upon himself. In his excursions through Paris, the tourist would do well to carry his passport about him, as it will obtain him admission to several museums, and is convenient in case of emergency.

Travellers will find, in every part of Paris, comfortable lodgings, which may be had by the night, week, or month; but in the great hotels apartments are seldom let for less than a week. In the spacious and elegant hotels in the fashionable quarters of Paris, the charge for apartments is high, but in the faubourgs, and the interior of the city, it is moderate. An agreement should always be made (even for a single night) previous to taking apartments in any hotel; the price of a bed-room for one night varies from 2 to 5 francs. Furnished apartments may also be had in private houses, and there are several boarding-houses upon different scales of charge, both French and English.* Unfurnished apartments may also be easily obtained, but not for less than three months. Furniture may be procured from upholsterers, or purchased cheap at second-hand shops. To furnish is perhaps the most economical plan for those who intend to make a long stay in Paris.

We shall here specify the precautions which strangers would do well to take, when hiring lodgings, in order to prevent subsequent disputes. No lodgings should be taken without a written agreement signed by both parties, each of which should have a copy; this agreement should be upon stamped paper. A paper setting forth the state of the apartments as it concerns locks, keys, and bolts, the chimney-pieces, looking-glasses, etc., should be drawn up and signed by both parties, as the tenant is held

* For best hotels and boarding-houses, see PARIS DIRECTORY.

liable to leave them in good condition upon quitting. The term for which furnished apartments are considered to be hired, corresponds with the agreement for rent. Thus if the rent is so much a year, the tenant is compelled to hold them for a year; if at so much a month, for a month, etc. If the tenant continues to hold an apartment beyond the term agreed on, without opposition from the landlord, the conditions of the tenure are considered the same as for the term. In furnished hotels neither the landlord nor the tenant is bound to give notice to quit. Receipts given are admitted in proof of the amount of the rent, in case any litigation arises. When an apartment is hired, it is usual to give a trifle as earnest-money to the porter. When a lease is contracted with any landlord other than that of a furnished hotel, the tenant and the landlord are respectively bound to give notice, namely, six weeks when the rent is under 400 fr. a year, and a quarter when it is above that sum. When the rent amounts to 4000 fr. a year, or in case the tenant holds a whole house or a very extensive suite of apartments, six months' notice is requisite. Notice to quit must be given in writing, and the back of the last receipt may be used for that purpose. As soon as notice to quit is given, the tenant cannot refuse to show the apartments to persons who come with a view to hire, provided it is not at an unseasonable hour in the morning or at night. The quarter days in France are the 8th of January, April, July and October, for rents of 400 fr. a year and under; and the 15th of the same months for rents above that amount. In case of quitting, the keys should be given up by noon at latest. The personal and furniture tax is at the charge of the tenant. The door and window tax is also at his charge, except he has an agreement to the contrary with his landlord. The landlord being liable for the taxes of the tenant, has it in his power to detain the furniture unless the tenant proves that he has paid up his taxes, or leaves a deposit for their payment. The minor repairs required in the interior of an apartment are at the charge of the tenant.

In whatever hotel the traveller may fix himself, it is not necessary that he should take his meals there; if he pays for his apartment, it is all that is required. He may either breakfast and dine at a *café* or *restaurant*, or order what he pleases to be sent to his own room. There are generally coffee-houses, and *restaurateurs* and *traiteurs* in the neighbourhood of every furnished hotel, from which a stranger may be supplied with every thing he needs. But it is more advantageous for a single person to resort to the *restaurateur's* for dinner, though a family or a party are often well served at home. The *restaurateurs* and *traiteurs* charge rather more for the dinners they send out than for those served at home.

To an English traveller no hotel in Paris offers so many advantages as Meurice's hotel, No. 323, rue St. Honoré. It is situated

in a fine and agreeable spot near the palace and garden of the Tuileries. Apartments may be had by the day, breakfasts are served in the coffee-room or in private apartments, and visitors may dine at the *table d'hôte* or in their own rooms. A list is presented to the stranger, which contains the charge for every article, servants, etc. The bill is sent in every week; the linen is washed three miles from Paris with soap, and not beaten or brushed, as is the custom generally in France. The greatest regularity prevails in forwarding and delivering letters, and information of every kind is furnished. From the first of November until the end of May, Mr. Meurice makes arrangements with single persons or families, as boarders by the day or by the month, either at the *table d'hôte*, or in their apartments, wine and every thing included, except wood, which they are at liberty to purchase. He also lets lodgings without board by the day, week, or month. In this hotel there is an office for changing money; and confidential couriers, interpreters, return carriages for Calais, Boulogne, and all parts of the Continent, etc. may be obtained.

HOURS FOR MEALS.—Before the Revolution, when two or three o'clock was the latest hour for dinner, the French seldom ate a regular breakfast, but contented themselves with bread and wine, or some fruit. But during the last 30 years, men of business in Paris having multiplied greatly, the mode of living is entirely changed. A substantial breakfast, called *déjeuné à la fourchette*, is commonly taken between ten and twelve, and the dinner is put off till five, six, or seven. In many families, tea is taken at ten or eleven o'clock at night.

CAFES.—*Cafés* abound in Paris, particularly in the principal streets and the boulevards. It is impossible to conceive either their number, variety, or elegance, without having seen them. In no other city is there any thing to resemble them; and they are not only unique, but in every way adapted for convenience and amusement. Among a more domestic or less gay people than the French, one tenth part of the number would not find support; but in Paris many are crowded to excess, and almost all are well frequented. There are Parisians, and many strangers, who lounge away nearly the whole of the day in *cafés*, of which there are at least 2,000, without reckoning a number of an inferior order. In no places is the difference of character between the English and the French so fully displayed as in these houses. In London, the parties in the coffee-houses are silent and select; except those near the Royal Exchange, frequented by men of business. In Paris, all classes mix together, strangers converse with each other, some play at dominoes, some read the newspapers and periodical publications, and others sip their coffee, drink their sugar and water, or enjoy their glass of lemonade or *liqueur*. Every one who enters is greeted by what the English tourist would call the bar-maid, but which the Frenchman regards as the presiding divinity of the place. Attired in an elegant

costume and frequently adorned with jewels, she occupies an elevated seat, where, amidst the fulsome compliments of dandies and the gaze of vulgar eyes, she directs the *service* and receives the money. A Frenchman would deem it sacrilege to omit taking off his hat and paying his respects with a bow, both on entering and departing. Ladies, as well as gentlemen, frequent the *cafés* to take refreshment. The waiters are active and attentive, and as the charge for every article is generally presented in a printed bill, the stranger is not liable to imposition.

Regular dinners are not generally served at the coffee-houses, as in London, but at many of them may be had *déjeuners à la fourchette*, either hot or cold, at which all sorts of delicacies, substantial food, and rare wines are furnished.

The *cafés*, as well as the dining-rooms of the *restaurateurs*, are not divided into boxes as in England, but the whole room is thrown open and small tables arranged in it. The effect produced by the numerous magnificent objects with which the *cafés* are adorned is very striking. Statues, vases, time-pieces, columns, and lamps, multiplied to thousands by immense mirrors, mingled with the various groups of different nations distributed round the room, enjoying their respective luxuries, form altogether an imposing scene. Nay, even the lowest *cafés*, to which we descend by a dirty flight of steps, are embellished with mirrors, vases, etc. which, contrasted with the shabby furniture, present a most extraordinary appearance.

In the Palais-Royal and its vicinity there are subterranean haunts where the stranger, if he ventures to enter, should be upon his guard against the designs of the courtesan and the pick pocket.

The charge for refreshments is nearly the same in all. They give tea at all the coffee-houses. When *Café Estaminet* is written up, it implies that smoking is permitted. In frequenting such places, it is prudent to avoid political matters. The following are a few of the principal *cafés*:—

CAFÉ DE FOY, Palais-Royal. (See page 185.)

CAFÉ DE LA RÉGENCE.—This very old established house, in the place du Palais-Royal, is famous for chess-players. It was the favourite resort of the celebrated Philidor, who at the game of chess was without a rival. It was also frequented by Jean Jacques Rousseau, and other distinguished men. Although the most celebrated chess-players are now dead, interesting parties are formed here, who pass hours at the game in profound silence.

CAFÉ DE LA ROTONDE, Palais-Royal. (See page 185, where several other good *cafés* of the Palais-Royal are noticed.)

CAFÉ TORTONI, Boulevard des Italiens.—This *café* is celebrated for ices, and as the rendezvous of fashionables, particularly in the summer. Persons of the *haut ton* flock to Tortoni's after the opera, to take ices. The ladies frequently have them brought to their carriages. In the evening, this *café* is the resort of speculators in the funds, and much business is transacted.

Caf  HARDY, boulevard des Italiens, corner of rue d'Artois.

Caf  DE PARIS, corner of the rue Taitbout, boulevard des Italiens.

Caf  TURC. — (See JARDIN TURC, page 568.)

Caf  DE LA BOURSE ET DU COMMERCE, rue Vivienne, at the corner of the rue des Filles-St.-Thomas. The refreshments are excellent. It possesses a billiard room kept by Charrier, the most skilful player in Paris. Breakfasts, hot and cold, and dinners, at home or abroad.

RESTAURATEURS and TRAITEURS. — Formerly, privileged persons alone could keep eating-houses in Paris. In 1765 a cook freed the public from this restraint, and having prepared a room for refreshments, placed over the door the following parody of a passage of Scripture: "Venite ad me omnes qui stomacho laboratis, et ego *restaurabo* vos." — This attempt was successful; and afterwards, when the Revolution brought many strangers to Paris, and the domestic habits of the Parisians were altered, these establishments increased every year, and are now to be found in all parts of Paris. In the *restaurants* there is generally presented a bill of fare called *la carte*, with the price of every article, and some of these bills contain upwards of 300 dishes.

Ladies frequent the *restaurants*, as well as the *caf s*. In these houses there are generally private rooms called *cabinets particuliers*, in which two friends or a party may dine in private. To become acquainted with the best dishes, a little practice is required; in chusing wines, *vin ordinaire*, or wines not exceeding 3 francs a bottle should be taken, as, unless one desires to have that of the very best quality, the intermediate wines are hardly to be distinguished. The *gourmand* may dine in Paris much more luxuriously than he can in London for the same charge. Besides the principal and second rate *restaurateurs*, where the dinner is *  la carte*, there are other houses where dinners are served for a fixed sum per head. At the best of these houses a plentiful dinner, including wine, may be had for two francs. In the vicinity of the Palais-Royal, however, and indeed in most parts of Paris, a dinner may be had for 30, 25, and even 22 sous. To give an idea how luxury and economy may be combined, it is only necessary to observe, that soup, 3 dishes at choice, a dessert, bread, and a portion of wine, may be had for 22 sous.

There is also another class of cooks in Paris, called *traiteurs*, or *petty restaurateurs*, whose principal business is to send out dishes, or dinners ready dressed to order. A family residing in lodgings, or at an hotel, will find it the cheapest mode to make a bargain with the *traiteur*, to be supplied for a fixed period, with a certain number of dishes daily, at any hour agreed upon. A person may also dine at some of these places, but it is not considered *comme il faut*.

The *restaurants* are nearly as numerous and as splendidly

adorned as the *cafés*. To the latter it is customary to retire immediately after dinner, to take a *demi-tasse* of coffee, and a *petit verre de liqueur*, instead of sitting over the bottle as in England. Coffee may however be had at the *restaurants*.

For lists of *restaurateurs*, see PARIS DIRECTORY.

In concluding, we cannot help adverting to the absurd prejudice still prevalent in England against the natives of France, for eating frogs, which is deemed by the English to be a mark of poverty and wretchedness. The truth is, that the French do eat fried and fricasseed frogs, which are of a peculiar kind, fattened in a particular manner, and of which it requires a great number to make a small dish, as the thighs only are used for that purpose. They are an acknowledged and exquisite luxury, and are rarely to be met with except ordered beforehand, on account of the excessively high price.

READING ROOMS AND CIRCULATING LIBRARIES.—

There are many establishments of this kind in Paris; but the most distinguished and most frequented by Frenchmen and foreigners, particularly Englishmen, is that of Messrs. Galignani, No. 18, rue Vivienne, which is conducted on a most extensive scale. The reading rooms are spacious and handsome, furnished with maps, and are well lighted and aired. The tables are covered with all the periodical publications worthy of notice; the newspapers of America, and every European nation, pamphlets, monthly and quarterly magazines, the army and navy lists, etc. etc., and upwards of 20,000 volumes in the English, French, Italian, German, and Spanish languages. Contiguous to the rooms is a garden, for the use of the subscribers. The philosopher, the politician, and the student, may here enjoy their favourite pursuits, whilst the victims of *ennui* may pass their hours with pleasure and advantage.

The terms of subscription are per day 10 sous, a fortnight 4 francs, a month 6 francs.

The CIRCULATING LIBRARY of Messrs. Galignani, is conspicuous among several in Paris for the best selection and greatest number of volumes. The subscription is by the fortnight, or month.

STREETS OF PARIS.—The streets of Paris were first paved under Philip Augustus, but until the reign of Louis XIV, they were obstructed by heaps of rubbish, dung, and ordure, which had been collecting for ten years against the walls of some of the houses. Since that period, they have gradually improved, but still are very dirty during the greater part of the year. The old streets in general are narrow and crooked, but those of modern date are wide and handsome, and when a project of the count de Chabrol for improving them shall have been fully carried into execution, they will be unequalled by those of any city in Europe. Already many new streets have been opened, others widened, and considerable progress has been made in forming flagstone foot ways.

It was not till the year 1728 that the useful plan was adopted of placing the names of streets and squares in a conspicuous situation; and the names then given to them remained without variation till the Revolution. Previous to that period, there was scarcely a street in Paris that had not changed its denomination several times, and these changes generally had their origin in some frivolous circumstance, such as the name of a distinguished personage, or a singular sign which excited the public curiosity, or an extraordinary event that had occurred in them. Several streets derived their name from their habitual filthiness, others from the robberies and murders committed in them, and others from being haunts of debauchery. The traveller will find it useful to pay particular attention to the system of numbering the houses in Paris, which is far superior to that of the British capital. Every street, quay, and boulevard presents on one side a series of even numbers; whilst on the other, the series of numbers is uneven. The streets parallel with the course of the Seine are distinguished by red inscriptions and numbers, and the series of numbers begins at the most elevated point of the river. In the streets perpendicular to the Seine, the numbers are black, and the series begins at the point nearest to the river. Until the reign of Louis XVI, Paris was lighted during only nine months of the year, and then never except in the absence of the moonlight. That monarch decreed its continuance during the whole year; as in London, it is lighted by lamps with reflectors, but in Paris they are mostly hung in the middle of the street. Lighting by gas has been introduced into a great number of *cafés* and shops, but is not generally adopted for the streets. The streets and public ways of Paris contain a superficies of about 7,500,000 French square feet; for repairing which, 1,088,000 new paving stones are consumed annually, at an expense of 1,500,000 fr. The number of lamps for lighting is 4,533, having 10,672 burners, exclusive of 482 lamps belonging to public establishments.

SERVANTS.—In almost every furnished hotel there are servants who may be hired for a month, fortnight, week, or day. The charge is generally 4 or 5 francs a day, as they find themselves with every thing. They are called *laquais de place*.

COMMISSIONAIRES.—Porters, under this name, are found at the corners of all the principal streets. Letters or parcels of any kind may be safely entrusted to them, and their charges are moderate, varying according to the weight or the distance, from 10 to 30 sous.

INTERPRETERS.—There are in Paris interpreters of every language in Europe and the East, and offices held by sworn translators.

DILIGENCES.—Diligences, or stage-coaches, for all parts of France, and even most foreign countries by means of corresponding conveyances, will be found at the *Messageries*

Royales, 22, rue Notre-Dame-des-Victoires, and at Laffitte, Caillard and Co's., 128, rue St.-Honoré; but, as it sometimes occurs that all the places in these are previously engaged, or that the hours of departure are not convenient, we here give a list of the above and other offices where public conveyances may be found.

CALAIS.—There are two coaches to Calais daily, from the *Messageries Royales*, 22, rue Notre-Dame-des-Victoires: the first starts at 9 o'clock in the morning; the second leaves at five in the afternoon. The latter diligence passes one day by Amiens and St.-Omer, and the other by Amiens and Abbeville. Two other coaches start from Laffitte, Caillard and Co.'s, 128, rue St.-Honoré, one at 8 o'clock in the morning, by Beauvais, and the other every other day, by St.-Omer at 4 o'clock in the afternoon. Another very good coach starts daily from No. 13, rue de la Jussienne, at noon; the proprietors are French and English. At either of the above coach offices, travellers can be booked for London.

ROUEN and DIEPPE.—A coach starts for Dieppe, by Rouen, from Laffitte, Caillard, and Co.'s, 128, rue St.-Honoré, at six o'clock in the morning. Another coach, *les Jumelles*, leaves No. 9, rue du Bouloy, every evening at ten. Two coaches set out from the *Messageries Royales*, 22, rue Notre-Dame-des-Victoires, one at six in the morning, and the other at half past five in the evening. Other coaches start, viz. the *Vélocifères*, from the *hôtel des Fermes*, rue du Bouloy, at 6 in the evening by the lower road, and at 6 in the morning by the upper road; from 53, rue Montmartre, every evening at 7 o'clock, and at a quarter before 11, by the lower road.

Every evening at 6 and also at 10, from the *hôtel des Gaules*, No. 11, rue Coq-Héron.

HAVRE.—Laffitte, Caillard and Co.'s, 128, rue Saint-Honoré, at 6 in the evening; *les Jumelles*, No. 9, rue du Bouloy, every evening at six; *Messageries Royales*, every evening at six; the *Vélocifères*, rue du Bouloy (see Rouen); *Messageries du Commerce*, 23, rue du Bouloy, every evening at 5 o'clock; *hôtel des Gaules*, 11, rue Coq-Héron (see Rouen).

THE FOLLOWING LIST OF CONVEYANCES WILL BE FOUND USEFUL.

Rue du Bouloy, No. 24.—Voitures, every day, for Orléans, Blois, Tours, Saumur, Fontainebleau, Amiens, Lille, Dunkirk, Brussels, Antwerp, Amsterdam, Dort, Rotterdam, Liege, Maestricht, Aix-la-Chapelle, Cologne, Coblenz, Frankfort, etc.

Rue du Bouloy, No. 9.—Chartres, Orléans, Rheims.

Rue du Bouloy, No. 23.—Chantilly, Amiens, Abbeville, Lille, St.-Omer, Caen, and Fontainebleau.

Rue St.-Martin, No. 247.—Mortefontaine.

Rue St.-Paul, No. 28.—Melun, Joigny, Sens, Montereau, Châlons-sur-Seine, Lyons.

Rue des Vieux Augustins, No. 13.—Diligence for Sens, Montereau.

Rue du Faubourg St.-Denis, No. 50.—Diligence for Compiègne, Senlis, Pontoise, Nanteuil, Château-Thierry, Chantilly, etc.

Rue des Deux-Ecus, No. 23.—Auxerre, Sens, Joigny, Dijon.

Cour des Fontaines, No. 2.—Nantes, Rambouillet, Chartres, le Mans, Angers.

Rue du Faubourg-Saint-Denis, No. 51.—Mortefontaine, Ermenonville.

Rue Coq-Héron, No. 7.—Orléans.

Rue d'Enfer, No. 78.—Blois.

Rue des Fossés-St.-Germain-l'Auxerrois, No. 26.—Diligences for Chartres, Vendôme, Tours.

Rue Croix-des-Petits-Champs, No. 12.—Coaches for Fontainebleau, twice a day.

Rue Dauphine, No. 26.—Voitures for Fontainebleau and Nemours.

Rue Gît-le-Cœur, No. 6, *hôtel de Toulouse*.—Veturinos for Lyons, Geneva, Avignon, Marseilles, Nice, Montpellier, Nismes, Toulouse, Bordeaux, Bayonne, and all Southern France, Lausanne and all Switzerland, Turin, Milan, Rome, Naples, and every part of Italy.

Rue Gît-le-Cœur, No. 11, *hôtel Montauban*. Carriages may also be engaged at *pleasure* for all the above places, and also for Prussia, Hanover, Poland, and Austria.

CARRIAGES, HACKNEY COACHES, CABRIOLETS, AND STAGES.—Several thousand private carriages, of all descriptions, are kept in Paris. The *voitures de remise* (glass coaches), 470 in number, may be hired by the day or month, at from 20 to 30 fr. a day, or from 400 to 500 fr. a month. They will go a certain distance out of Paris, but must be back again before midnight, unless a particular agreement be made.

The Hackney-coaches, called *fiacres*, are about 900 in number. A drive from any part of Paris to another without stopping is 30 sous, from six in the morning to midnight; but they may be taken by the hour, and then the first hour is 45 sous, and each following hour 35. It is customary to give the coachman a few sous above his fare. From midnight to six in the morning the fares are 2 fr. a drive, and 3 fr. an hour. All vehicles are numbered both within and without; and it is advisable to take notice of the number, in case of any accident or insolence of the driver. Immediate redress, and with little trouble, can always be had at the *Bureau de la Police pour les voitures publiques*, No. 31, *rue Guénégaud*. It is unnecessary to make a personal application, as a complaint by letter is promptly attended to.

The *Cabriolets* are covered vehicles on two wheels, the driver of which sits in the inside with the passenger. They will hold

two persons besides the driver. They generally go faster than the fiacres, but their cover is not always a shelter against rain. The charge for a drive is 25 sous, from six in the morning to midnight; the first hour 35, and each following hour 30 sous; but 30, 40, and 35, are generally given, if they drive quick. From midnight to six in the morning the drive is 35 sous and the hour 2 fr. 10 sous. The number for the service of the interior of Paris is 765; these will not go beyond the barriers without a particular agreement. There are also *cabriolets de la régie*, for which 30 sous are paid for the drive, and by the hour the charge is 40 sous. After midnight the fares are 35 sous a drive, and 50 sous an hour. The badness of the streets causes these vehicles to be in great request, and they give Paris a very restless appearance.

The *fiacres* and *cabriolets* were formerly bad, and the horses not better than those in London, but a great improvement has taken place in consequence of the competition established by the Omnibus and similar conveyances at six sous each place. A number of *fiacres* of a superior appearance, distinguished by the names of *Citadines*, *Berlines-du-Delta*, etc. are now to be met with in the streets of Paris. There are also more roomy *cabriolets*, for carrying three persons without the driver, who sits upon a box in front.

As a measure of precaution, on hiring these vehicles, it is necessary to mention either *à la course* or *à l'heure*; otherwise the driver can demand the price of a course for each stoppage. In the latter instance, the vehicle is at the disposal of the person hiring it. To avoid disputes, the traveller should show the driver the time by his watch. After the first hour the charge is made for the fractions of time, and not for full hours.

Besides those for the interior service of Paris, there are *cabriolets* on a different construction for the environs. These will commonly hold nine persons, and the driver sits on a kind of box outside. They have no fixed charge, which however is very moderate, except on particular occasions, when they increase their demand. The *cabriolets* for Versailles, in which a place costs 25 or 30 sous, for St.-Germain, St.-Cloud, and all the spots situated to the west of Paris, are stationed at the extremity of the quay of the Tuileries, near the pont Louis XVI. Those for St.-Denis at 12 or 15 sous, for the valley of Montmorency, and for all places to the north of Paris, are in the rue d'Enghien or St.-Denis, near the porte St.-Denis. Those for Vincennes, 15 sous, and all the east, place de la Bastille. Those for Arcueil, Sceaux, and all the south, are in the rue d'Enfer.

There are vehicles moreover that set out at *fixed hours* for Versailles, St.-Germain, and other towns near Paris.* They are very convenient. It is best to take a place in them beforehand.

* The places from which they start may be found by referring to *ENVIRONS OF PARIS*.

OMNIBUS, DAMES-BLANCHES, ETC.—These conveyances, which were established in 1828, afford an easy and economical means of going from one quarter of Paris to another, as they traverse the capital in all directions and proceed the distance of about half a league for six sous each passenger. They journey from an early hour in the morning till late at night, and stop to take up or set down in any part of their route. The number they carry is from 12 to 20 persons. We subjoin the following list of the directions in which they run, which will be found highly useful to the visitor, who will bear in mind that they all return with passengers from the destinations here given to the points from whence they start:—

OMNIBUS.—From the place du Carrousel to the barrière du Roule, by the rue and faubourg St.-Honoré. From the place du Carrousel to the barrière de Passy, by the quays. From the porte St.-Martin to the Madeleine, by the boulevards. From the porte St.-Martin to the place de la Bastille, by the boulevards. From the place de la Bastille to the barrière du Trône, by the rue du faubourg St.-Antoine. From the rue Grange-Batelière to the place St.-Sulpice. From the Hôtel de la Monnaie to the Porte St.-Martin, by the Pont-Neuf, the place du Louvre, the rues du Coq and Croix-des-Petits-Champs, the place des Victoires, the rues des Fossés-Montmartre and Bourbon-Villeneuve, and the boulevard St.-Denis.

DAMES-BLANCHES.—From the porte St.-Martin to la Villette. From the porte St.-Martin to the place St.-André-des-Arts. From the place du Carrousel to the place de la Bastille, by the quays. From the Pont-Neuf to the Pont du Jardin du roi, by the quays.

ECOSSAISES.—From the boulevard Montmartre to the rue des Fossés-St.-Victor, by the rues Montmartre, Neuve-St.-Eustache, Bourbon-Villeneuve, du Caire, St.-Denis, aux Ours, St.-Martin, Grenier-St.-Lazare, Michel-le-Comte, Ste.-Avoys, St.-Croix-de-la-Bretonnerie, Vieille-du-Temple, St.-Antoine, de Jouy, and des Nonandières, the isle St.-Louis, the quai de la Tournelle, and the rue des Fossés-St.-Bernard.

BERNAISES.—From the place de la Bourse to the place St.-Sulpice, by the rue Vivienne, the place des Victoires, the rues Croix-des-Petits-Champs, St.-Honoré, de l'Arbre-sec, and de la Monnaie, the Pont-Neuf, and the rues Dauphine and de Seine. From the place St.-Sulpice to the place de la Bastille, by the rues du Petit-Lion, de l'Ecole de Médecine, des Mathurins, des Fossés-St.-Victor, the pont de la Tournelle, the isle St.-Louis, the rues des Nonandières, de Fourcy and St.-Antoine.

AVORITES.—From the place Dauphine to the barrière de Bercy, by the rues Dauphine, and de Bussy, the Croix-Rouge, the rue de Sèvres. From the barrière d'Enfer to the Palais-Justice, by the rue d'Enfer, the place St.-Michel, the rue de la Harpe, the pont St.-Michel and the rue de la Barillerie, from the Palais de Justice to the barrière St.-Denis, by the rue de

la Barillerie, the pont au Change, the place du Châtelet, and the rue, porte, and faubourg St.-Denis. From the faubourg Montmartre, 73, to the place Dauphine, by the rues Montmartre, des Prouvaires, du Roule, and de la Monnaie, and the Pont-Neuf. From the place Dauphine to the Gobelins, by the rue de Harlay, the quai des Orfèvres, the pont St.-Michel, the rues St.-Jacques and Galande, the place Maubert, and the rue St-Victor, du Jardin du roi, Censier, and Mouffetard. From the rue Charles X to the place de l'Ecole de Médecine, by the rues du faubourg Poissonnière, Poissonnière, du Petit-Carreau, de Cléry, Montmartre, du Mail, the place des Victoires, the rues Croix-des-Petits-Champs, St.-Honoré, and du Coq, the Pont-Neuf, and the rues Dauphine, St.-Germain-des-Prés, and l'Ecole de Médecine.

CITADINES-OMNIBUS.—From the place de Grève to Belleville, by the rues du Mouton, de la Tixeranderie, des Coquilles, Bardu-Bec, Ste.-Avoye, du Temple, and faubourg du Temple. From the place des Petits-Pères to Belleville, by the rues des Fossés-Montmartre, du Cadran, St.-Sauveur, St.-Denis, Grenetat, St.-Martin, Notre-Dame-de-Nazareth, du Temple, and faubourg du Temple. From the porte St.-Martin to the Palais-Bourbon, by the rues du Ponceau, St.-Denis, du Caire, Neuve-St.-Eustache, and Montmartre, the place de la Bourse, the rues Neuve-St.-Augustin, and d'Antin, the marché St-Honoré, the rues du duc de Bordeaux and de Rivoli, the place and pont Louis XVI, and the rue de Bourgogne. From the place de Grève to Père La Chaise, by the rue du Martroi, the place Baudoyer, the rues Vieille-du-Temple, de l'Oseille, and Neuve-de-Ménilmontant, the rue and barrière de Ménilmontant, and the exterior boulevard. These conveyances also run from the place du Caire to the heights of Belleville for 10 sous, by the rue du Caire, the rue and boulevard St.-Denis, the porte St.-Martin, and the rues de Bondy and du faubourg du Temple.

DILIGENTES.—From the marché St.-Jean to the rue St-Lazare, by the rues de la Verrerie, des Lombards, St.-Denis, de la Ferronnerie, and St.-Honoré, the place du Palais-Royal, the rue du Marché-St.-Honoré, the marché St.-Honoré, and the rues Louis-le-Grand, and de la Chaussée d'Antin.

BATIGNOLLAISES.—From the Cloître-St.-Honoré to the barrière de Clichy, by the rues St.-Honoré, St.-Roch, du Port-Mahon, de la Chaussée d'Antin, and de Clichy. From the barrière de Clichy the Batignollaises make a second course to the port St.-Ouen.

TRICYCLES, or three wheel carriages. From the place des Victoires to the place de la Bastille, by the rues Croix-des-Petits-Champs, Coquillière, Jean-Jacques Rousseau, Tiquetonne, Mauconseil, aux Ours, Grenier-St.-Lazare, Michel-le-Comte, des Quatre-Fils, de la Perle, du Parc-Royal, du Chaume, de Paradis, and des Francs-Bourgeois, the place Royale, and

the rue St.-Antoine. From the place des Victoires to the boulevard du mont-Parnasse, by the rue Montesquieu, the places du Palais Royal and du Carrousel, the pont Royal, and the rues du Bac, and de Sèvres.

CAROLINES.—From the Louvre to the barrière de l'Etoile, by the rues du Coq-St.-Honoré, St.-Nicaise, and Rivoli, the place Louis XVI, and the Champs-Élysées. From the barrière de l'Etoile the Carolines make a second course to Neuilly. From the Louvre to Bercy by the quays, the place du Chatelet, the rues de la Vannerie, and St.-Jacques-de-la-Boucherie, the place de Grève and the quays.

COCHES DE HAUTE-SEINE.—Passage-boats, called *coches d'eau*, are established on the upper part of the river, to convey travellers or goods to any village or town on the banks of the Seine or Marne, and into Champagne or Burgundy. Their offices are at No. 1, rue Bretonvilliers, isle Saint-Louis. They set out from the Port St.-Bernard at 7 in the morning in summer, and at 8 in winter. They travel however very slowly, and seldom have good company on board.

STEAM BOATS.—A steamer leaves the Port de Grève every day during summer and *vice versa* for Montereau, by Choisy, Villeneuve, Châtillon, Soisy-sous-Etiolles, Corbeil, St.-Port, Melun, Hericy or Valvin, and Saint Mamez; in winter, spring and autumn, it starts only every other day, and returns to Paris on the contrary days. It carries only passengers. The charge is moderate. Steam boats also ply between Paris and Havre by Rouen. They belong to two companies. The office of one is at No. 21, rue Notre-Dame-des-Victoires, and of the other at No. 31, place de la Bourse. The boats of the former station at the Port aux Tuiles, quai d'Orsay, and those of the latter at the Port St.-Nicolas.

PASSPORTS.—Previous to leaving Paris, the traveller must send his passport to the British Ambassador, No. 39, rue du Faubourg St.-Honoré, to be countersigned. His Excellency signs only between 11 and 1. It is then carried to the Passport Office, Prefecture de Police, where it is likewise countersigned. Here he is recommended to take the passport for signature to the office of the minister for foreign affairs, boulevard des Capucines, where a fee of 10fr. is demanded; but the latter formality, in case he is going to England, is not necessary, and by omitting to go a sum of 10fr. is saved. Some trouble may be avoided by leaving the master of the hotel to transact every thing relative to the passport for departure.

PLAN FOR VIEWING PARIS IN A WEEK.

The most convenient mode of visiting the curiosities and public buildings in Paris, is to go to those successively which are in the same *arrondissement*. The Panoramic Map annexed will be found of the utmost use, as, at a glance, the stranger may ascertain the local contiguity of the various places worthy of notice, and, consequently, form the plan of his daily tour with the least possible trouble, and with a great saving of time. To aid him still further in the prosecution of this method, we shall here insert a list of the principal buildings and establishments, classed in their respective *arrondissements*.

First arrondissement. The pont de l'École Militaire, the royal manufactory of poplins, lustrés, etc., 50, quai de Billy; the royal manufactory of Mosaic work, 24, quai de Billy; the Steam Engine of Chaillot, the quartier de François I, the triumphal arch de l'Etoile, the institution de St.-Périne, the church of St.-Pierre de Chaillot, the Champs-Élysées, the pont de l'Allée-d'Antin, the palace de l'Élysée-Bourbon, the king's stables, the Hôpital-Beaujon, the chapelle Beaujon, the church of St.-Philippe du Roule, the abattoir du Roule, the park of Mousseaux, the expiatory chapel of the rue d'Anjou, the residence of the British ambassador, the mineral water baths of Tivoli, the royal collège de Bourbon, the church of St.-Louis, the hotel of the Minister of the Finances, the hotel of the Minister for Foreign Affairs, the column of the place Vendôme, the hotel of the Minister of Justice, the church de la Madeleine, the hotel of the Minister of the Marine, the place Louis XVI, the pont Louis XVI, the church de l'Assomption, the barracks of the *gardes-à-pied*, the palace and garden of the Tuileries, the triumphal arch of the place du Carrousel, the Pont-Royal, the grand gallery of the Louvre or the Museum, the king's stables, the théâtre du Vaudeville, the stamp office, the château d'eau de la place du Palais-Royal.

Second arrondissement. The church of St.-Roch, the marché St.-Honoré, the Comic Opera House, the Garde-Meuble de la Couronne, the Palais-Royal, the palace of the duke of Orleans, the Théâtre-Français, the Bibliothèque Royale, the expiatory chapel of the rue de Richelieu, the Italian Opera House, the new Exchange, the Tribunal de Commerce, the théâtre des Variétés, the théâtre des Nouveautés, théâtre de M. Comte, the French Opera House, Frascati's gaming house, the Chinese baths, count de Sommariva's cabinet, the jardin de Tivoli, Musée Cosmopolite, Ombres Chinoises de Séraphin, théâtre de Joly, the abattoir Montmartre, the cemetery of Montmartre, the church of Notre-Dame-de-Lorette.

Third arrondissement. The church of St.-Eustache, the

CURIOS

GNANI'S

Slaughter house

Prison of St. Lazare

the Protestant church de la Visitation, the church
and St.-Louis, the collège de Charlemagne, the church
Gervais, the place de Grève, the Hôtel-de-Ville, the Bib
que de la Ville, the church of St -Louis-en-l'île, the pont
ité, the pont St.-Charles, the pont de l'Archevêché, the

1 **Ombres Chinoises de Séraphin**, théâtre de Joly, the
 2 **Montmartre**, the cemetery of Montmartre, the church of
 3 **Dame-de-Lorette**.
 4 **arrondissement**. The church of St.-Eustache, the

statue of Louis XIV in the place des Victoires, the general Post-Office, the marché St.-Joseph, the fontaine de Tantale, the Messageries-Royales, the church des Petits-Pères, the church de Notre-Dame-de-Bonne-Nouvelle, the théâtre de Madame, the prison de St.-Lazare.

Fourth arrondissement. The pont des Arts, the Pont-Neuf, the pont au Change, the palace of the Louvre, the church of St.-Germain-l'Auxerrois, the protestant church de l'Oratoire, the bazar Montesquieu, the Halle au Blé, the column of the hôtel de Soissons, the Bank of France, the Halle au Draps, the marché and fontaine des Innocens, the principal markets, the place du Châtelet, the fontaine du Palmier.

Fifth arrondissement. The porte St.-Denis, the porte St.-Martin, the théâtre de la Porte-St.-Martin, the château d'eau of the boulevard de Bondy, the church of St.-Laurent, the church of St.-Vincent-de-Paule, the Plate Glass Manufactory, the canal de l'Ourcq, the jardin des Montagnes-Françaises, the combat des animaux, the hospice des Incurables Hommes, the Halle aux Cuirs, the hôpital St.-Louis, the Wauxhall-d'Été, the Diorama.

Sixth arrondissement. The church of St.-Leu, the tower of St.-Jacques-de-la-Boucherie, the marché St.-Jacques-de-la-Boucherie, the church of St.-Nicolas-des-Champs, the prison des Madelonnettes, the marché St.-Martin, the Conservatoire des Arts et Métiers, the Jew's synagogue, the palace and convent du Temple, the church of Ste.-Elizabeth, the marché du Vieux Linge, Franconi's Cirque-Olympique, the théâtre de l'Ambigu-Comique, the théâtre de la Gaîté, the jardin Turc, and many petty exhibitions.

Seventh arrondissement. The pont Notre-Dame, the hydraulic machine of the pont Notre-Dame, the church of St.-Merri, the Lutheran church, the church of St.-François, the church of St.-Denis, the Archives du Royaume, the Mont-de-Piété, the church des Blancs-Manteaux, the Royal Printing-Office, the prison de la Force.

Eighth arrondissement. The statue of Louis XIII in the place Royale, the pont du jardin des Plantes, the hospice des Quinze-Vingts, the marché Beauveau, the hôpital St.-Antoine, the hospice des Orphelins, the church of St.-Ambroise, the abattoir de Popincourt, the cemetery of Père La Chaise, the church of Ste.-Marguerite, the church of St.-Antoine, the barrier du Trône.

Ninth arrondissement. The fontaine de l'Éléphant, the place de la Bastille, the Grenier d'Abondance, the Arsenal, the Bibliothèque de Monsieur, the pont de Grammont, the pont Marie, the Protestant church de la Visitation, the church of St.-Paul and St.-Louis, the collège de Charlemagne, the church of St.-Gervais, the place de Grève, the Hôtel-de-Ville, the Bibliothèque de la Ville, the church of St.-Louis-en-l'Île, the pont de la Cité, the pont St.-Charles, the pont de l'Archevêché, the

pont de la Grève, the Archbishop's Palace, the cathedral of Notre-Dame, the Hôtel-Dieu, the Pont-au-Double, the Petit-Pont, the Morgue, the Marché-aux-Fleurs.

Tenth arrondissement. The Mint, the palace of the Institute, the Bibliothèque-Mazarine, the Ecole des Beaux-Arts, the Musée d'Artillerie, the pont des Arts, the church of the Abbaye-aux-Bois, the military prison de l'Abbaye, the hôpital de la Charité, the fontaine de Grenelle, the church of St.-Thomas-d'Aquin, the hôtel des Gardes-du-Corps, the palace of the Legion of Honour, the palace of the Chamber of Deputies, the Palais-Bourbon, the hôtel of the Minister of the Interior, the hôtel of the Minister of War, the hôtel of the Minister for Ecclesiastical Affairs, the Royal Snuff Manufactory, the Steam Engine of the Gros-Caillou, the hospital of the Royal Guards, the church of St.-Pierre-du-Gros-Caillou, the Champ-de-Mars, the Ecole-Militaire, the abattoir de Vaugirard, the Hôtel-des-Invalides, the church of St.-Valère, the hôpital de madame Necker, a great number of convents, the hôpital des Enfants, the hospice des Incurables Femmes, the hospice des Ménages, the church of St.-François-Xavier, the house des Missions Etrangères.

Eleventh arrondissement. The cour des Comptes, the pont St.-Michel, the Sainte-Chapelle, the Palais-de-Justice, the Conciergerie, the Prefecture de Police, the place Dauphine, the fontaine Dessaix, the statue of Henry IV on the Pont-Neuf, the marché des Augustins, or à la Volaille, the Ecole-de-Médecine, the marché St.-Germain, the church of St.-Sulpice, the seminary of St.-Sulpice, the church of St.-Germain-des-Prés, the cemetery du Mont-Parnasse, the Odéon, the palace of the Luxembourg, or of the Chamber of Peers, the gallery and garden of the Luxembourg, the théâtre Forain du Luxembourg, the church des Carmes, the Sorbonne, the collège de St.-Louis, the palais des Thermes, the church of St.-Severin.

Twelfth arrondissement.—The abattoir d'Ivry, the hospice de la Salpêtrière, the musée d'Histoire Naturelle, the garden of Plants, the king's Ménagerie, the hôpital de la Pitié, the prison of St.-Pélagie, the Horse-market, the royal manufactory des Gobelins (tapestry and carpets), the church of St.-Médard, the halle aux Vins, the marché aux Veaux, the Blind-school, the pont de la Tournelle, the church of St.-Nicolas-du-Chardonnet, the Irish college, the Scotch college, the collège de France, the Sorbonne, the collège de Louis-le-Grand, the church of St.-Jacques-du-Haut-Pas, the Deaf and Dumb asylum, the military hospital du Val-de-Grace, the Lying-in hospital, the hôpital Cochin, the Observatory, the Catacombs, the church of St.-Geneviève, or Panthéon, the school of Law, the collège de Henry IV, the library of St.-Geneviève, the church of St.-Etienne-du-Mont, the polytechnic-school, the marché des Carmes.

LIST

OF

PARIS NEWSPAPERS AND MAGAZINES.

Before the Revolution the journals which appeared at Paris presented very little interest, their contents being chiefly confined to the movements of the court, and the fashionable world; accidents in various countries in Europe, and dramatic intelligence. Upon the press becoming free, in 1789, a great number of daily papers were published, and the licentiousness of the press was extreme. When Bonaparte became emperor, the censorship was as rigorous as under the old regime, and the number of the political journals of Paris was reduced to five or six. At the Restoration the number was augmented, but the censorship continued to be exercised with greater or less severity. At length the censorship was abolished, but no political journal could appear without the special authorisation of the government, and such as abused the liberty of the press were liable to be prosecuted and suppressed. By an ordinance of August 15, 1824, the censorship was renewed; but it has since been abolished, and the press in France is perfectly free.

NEWSPAPERS.

GALIGNANI'S MESSENGER, published every morning at six o'clock. An afternoon edition also appears daily at two o'clock. This English newspaper (commenced in 1814) is delivered in Paris and its environs before breakfast. Subscription 6 fr. per fortnight; 10 fr. 1 month; 28 fr. for 3 months; 52 fr. for 6 months, and 100 fr. per year. Two francs per quarter must be added to receive it free of postage, throughout France, and five francs in Italy, Switzerland, or Germany. Single numbers, 10 sous each. The greater part of this paper is dedicated to English news, and the remainder to French and foreign, with the debates of the Chambers of Peers and Deputies. The English news is extracted from the London journals, ministerial and opposition. It contains parliamentary debates, reports of courts of justice, commercial news, markets, naval, military, clerical, and University intelligence, Exchange, price of stocks, bankrupts, births, marriages, deaths, fashionable movements, theatricals, etc. The proprietors pledge themselves that the *Messenger* shall ever be found a faithful record of facts and opinions. Advertisements are received.

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THE LONDON AND PARIS OBSERVER, or *Weekly Chronicle of News, Science, Literature, and the Fine Arts*; published at six o'clock every Sunday morning. This journal combines the varieties of a weekly newspaper, with the most popular characteristics of the London reviews. Copious extracts from the daily journals are given: the proceedings of the scientific and literary societies of Europe, and the choicest articles of the distinguished writers at present engaged in the London periodicals — forming a repository which contains all intelligence, local, historical, literary, and scientific. *The London and Paris Observer* consists of 16 pages quarto. Subscription: — One month, 5 fr.; 3 months, 14; 6 months, 26 fr; 12 months, 50 fr. Single numbers, 25 sous. One franc per quarter must be added to receive it through France, and 2 fr. for Switzerland, Italy, Germany, etc.

Office for both these Papers, 18, rue Vivienne.

Le Moniteur Universel (official journal), 28 fr. a quarter, 6, rue des Poitevins.

Journal des Débats (political), 20 fr. a quarter, 17, rue des Prêtres-St.-Germain-l'Auxerrois.

Le Constitutionnel (political), 20 fr. a quarter, 121, rue Montmartre.

Courrier Français (political), 20 fr. a quarter, 55, rue de Grenelle-St.-Honoré.

Le National (political), 20 fr. a quarter, 10, rue Neuve-St.-Marc.

Journal du Commerce (political), 20 fr. a quarter, 10, rue St.-Marc.

Le Globe (political), 20 fr. a quarter, 75, passage Choiseul.

Le Temps (political), 20 fr. a quarter, 92, rue de Richelieu.

Nouveau Journal de Paris (political), 18 fr. a quarter, 113, rue Montmartre.

La Quotidienne (political), 20 fr. a quarter, 3, rue Neuve-des-Bons-Enfants.

La Révolution (political), evening paper, 20 fr. a quarter, rue Neuve-St.-Augustin.

La Gazette de France, ci-devant *l'Étoile* (political), evening paper, 20 fr. a quarter, 32, rue St.-Thomas-du-Louvre.

Messenger des Chambres (political), evening paper, 20 fr. a quarter, place de la Bourse, corner of the rue Feydeau.

Courrier des Electeurs (political), twice a week, 10 fr. a quarter, 139, rue Montmartre.

Gazette des Tribunaux, 15 fr. a quarter, 11, quai aux Fleurs.

Courrier des Tribunaux, 15 fr. a quarter, 18, rue de la Barillerie.

Gazette des Tribunaux de Commerce, twice a week, 8 fr. a quarter, 315, rue St.-Honoré.

Le Figaro, 15 fr. a quarter, 12, Cité-Bergère.

Le Corsaire, 15 fr. a quarter, 8, rue du faubourg Montmartre.

Courrier des Théâtres, 15 fr. a quarter, 19, rue Buffault.

Le Furet de Paris, twice a week, 9 fr. a quarter, 30, rue Bleue.

Le Mentor, Journal des Voyageurs, twice a week, 9 fr. a quarter, 47, rue du faubourg St.-Denis.

Le Gastronom, twice a week, 9 fr. a quarter, 31, place de la Bourse.

Journal Général d'Affiches, 16 fr. a quarter, 55, rue de Grenelle-St.-Honoré.

Affiches Parisiennes, 13 fr. a quarter, 24, place du Louvre.

Le Voleur, every 5 days, 48 fr. a year, 11, rue du Helder.

Le Pirate, every 5 days, 36 fr. a year, 30, rue de l'Odéon.

Cabinet-de-Lecture, six times per month, 13 fr. a quarter, 9, rue St.-Germain-des-Prés.

MAGAZINES AND REVIEWS.

Gazette Littéraire, weekly, 14 fr. a quarter, 10, rue Neuve-St.-Marc.

Le Mercure de France, weekly, 15 fr. a quarter, 23, quai Malaquais.

Revue Musicale, weekly, 60 fr. a year, 18, rue Bleue.

Revue de Paris, weekly, 80 fr. a year, 17, rue des Filles-St.-Thomas.

Revue Française, 36 fr. a year, chez Mesnier, place de la Bourse.

Revue Britannique, 50 fr. a year, 21, rue des Bons-Enfants.

Nouvelles Annales des Voyages, de la géographie et de l'histoire, monthly, 30 fr. a year. Gide, 20, rue St.-Marc.

La Revue Encyclopédique, ou analyse des productions les plus remarquables dans la littérature, les sciences, et les arts, monthly, 46 fr. a year, 18, rue d'Enfer.

Bulletin de la Société d'Encouragement pour l'Industrie Nationale, monthly, 9 fr. a year, Huzard, 7, rue de l'Eperon.

Bulletin Universel des Sciences et de l'Industrie, divided into eight sections, namely:—1, mathématiques, astronomie, physique, et chimie; 2, sciences naturelles; 3, sciences médicales; 4, agriculture, économie rurale, domestique, et forestière, horticulture, pêche, chasse; 5, technologie; 6, géographie, statistique, économie publique, et voyages; 7, histoire, antiquités, et philologie; 8, art militaire; monthly, forming 25 volumes a year, for 230 fr., 3, rue de l'Abbaye.

Journal Général de l'Imprimerie et de la Librairie, every Saturday, 20 fr. a year, 7, rue des Grands-Augustins.

Journal Général de la Littérature Etrangère, monthly, 15 fr. a year, 17, rue de Bourbon.

Journal Général de la Littérature de France, monthly, 15 fr. a year, 17, rue de Bourbon.

Archives du Christianisme, 6 fr. a year, 6, rue de l'Oratoire.

Journal Général de Médecine, monthly, 23 fr. a year, 47, rue de Grenelle-St.-Honoré.

Gazette de Santé, every 10 days, 18 fr. a year, 1, rue de Lulli.

Journal des Sciences Médicales, monthly, 36 fr. a year, 28, rue Godot.

Journal de Pharmacie, monthly, 15 fr. a year, Colas, 32, rue Dauphine.

Journal des Savans, monthly, 36 fr. a year, Levrault, 81, rue de la Harpe.

Annales Maritimes et Coloniales, 25 fr. a year, chez Firmin Didot, 24, rue Jacob.

Annales de l'Agriculture Française, monthly, 36 fr. a year, Huzard, 7, rue de l'Eperon.

Annales de Chimie et de Physique, by Gay-Lussac, monthly, 30 fr. a year, Crochard, 16, Cloître-St.-Benoit.

Annales de Mathématiques, monthly, 21 fr. a year, Bachelier, 55, quai des Augustins.

Journal Militaire, monthly, 15 fr. a year, Anselin, 9, rue Dauphine.

Journal des Dames et des Modes, every 5 days, 9 fr. a quarter, 1, boulevard Montmartre.

Petit Courrier des Dames, every 5 days, 9 fr. a quarter, 2, boulevard des Italiens.

. Subscriptions received for all the above papers at Galiguani's Library, 18, rue Vivienne.

LIST OF DUTIES

ON FOREIGN ARTICLES, GENERALLY TAKEN FROM THE CONTINENT
BY TRAVELLERS, FOR THEIR PRIVATE USE.

[Extracted from Mr. Ward's excellent little work, published by him at Dover.]

	<i>L.</i>	<i>s.</i>	<i>d.</i>
Agates or Cornelians set, for every 100 <i>l.</i> value	20	0	0

Note.—Trifling Articles of Jewellery, actually in use, and being old, are delivered duty free.

Alabaster is charged with the same duty as marble, per cwt.	0	3	0
Baskets of all sorts, for every 100 <i>l.</i> value	20	0	0
Beads, viz. Amber, the lb.	0	12	0
— Arango, for every 100 <i>l.</i> value	20	0	0
— Coral, the lb.	0	15	10
— Crystal, the 1,000.	1	8	6
— Jet, the lb.	0	3	2
— Other Beads, for every 100 <i>l.</i> value	30	0	0

Note.—The duties are not charged on trifling quantities of Beads, old and actually personal effects of passengers.

Bonnets. See Hats.

Books printed prior to the year 1801, the cwt. 1 <i>l.</i> or per lb.	0	0	2
— printed since 1800, the cwt. 5 <i>l.</i> or per lb. . . .	0	0	11

Note.—English Works re-printed abroad, can only be imported for private use.

Foreign Books, which have before paid duty, or have been purchased in England, are delivered duty free, on oath being made to that effect, and that they are for private use.

Boots. See Shoes.

Boxes of all sorts, including Ladies' Work Boxes, Musical Boxes, Snuff Boxes, etc. for every 100 <i>l.</i> value	20	0	0
Bronze.—All Works of Art, made of Bronze, the cwt.	1	0	0
— or per lb.	0	0	2

Note.—This duty relates to all Bronze strictly coming under the description of, and belonging to the fine arts; but all modern works of Bronze, which may be applied to domestic purposes, are charged for every L.100 value, L.20.

Brass Manufactures, for every 100 <i>l.</i> value	30	0	0
Bullion and Foreign Coin of Gold or Silver, and Ancient Coins of Gold or Silver, free Coin. See Bullion.			

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	<i>L.</i>	<i>s.</i>	<i>d.</i>
Cambrics and Lawns, not exceeding 8 yards in length, and not exceeding $\frac{1}{4}$ of a yard in breadth the piece, and so in proportion for any greater or less quantity	0	6	0
— Ditto, Bordered Handkerchiefs, the piece . . .	0	5	0
Note.—Cambrics or Lawns converted into Handkerchiefs, are liable to the payment of duty, even though they may have been used, unless the quantity be trifling.			
Cards for playing, the dozen packs 4/. ; or each pack .	0	6	8
Note.—This includes the small packs, used for Ecarté, Picquet, etc.			
Carriages, Foreign, for every 100 <i>l.</i> value	30	0	0
Note.—All Foreign Carriages are liable to this duty, whether in use or not.			
Cameos, for every 100 <i>l.</i> value.	20	0	0
Casts of Busts, Statues, or Figures, the cwt.	0	2	6
China or Porcelain Ware, plain, without a gilt rim or other ornament, for every 100 <i>l.</i> value	15	0	0
— painted, gilt, or ornamented, for every 100 <i>l.</i> value.	30	0	0
Note.—East India China cannot be imported from Eu- rope, except from Holland, and then only for pri- vate use, and under special permission first obtained from the Lords of the Treasury.			
Cheese, the cwt. 10 <i>s.</i> 6 <i>d.</i> or per lb.	0	0	1 $\frac{1}{2}$
Chocolate, the lb.	0	4	4
Clocks, for every 100 <i>l.</i> value	25	0	0
Note.—Clocks are prohibited to be imported unless they have the maker's name on the face, and on the frame of the works, and are complete in cases or stands ; but they may be admitted without the maker's name, for private use, on proof on oath that the owners were ignorant of the law at the time of purchase.			
Cologne Water, each common flask	0	1	0
Confectionary, for every 100 <i>l.</i> value	20	0	0
Note.—Confectionary is understood to be made of Su- gar, such as Barley Sugar, Bonbons, etc.			
Coffee, the lb.	0	1	0
Cordial Water is charged with duty as Spirits.			
Damask Tabling, etc. See Linen.			
Drawings. See Prints.			
Earthenware, for every 100 <i>l.</i> value	15	0	0
Embroidery and Needlework, for every 100 <i>l.</i> value .	30	0	0
Note.—Reasonable quantities of wearing apparel of this description, are delivered duty free: but any large quantity of Needlework, whether worn or not; and all new worked caps, collars, tippets, pelerines, etc. are charged with this duty.			

L. s. d.

Eau de Cologne. See Cologne Water.

Feathers, Ostrich, dressed, the lb. 1 10 0

Note.—Ostrich Feathers undressed, cannot be imported from Europe.

Flower Roots, for every 100*l.* value 20 0 0

Note.—This comprises all Bulbous Roots, such as Tulips, Hyacinths, etc.

Flowers, Artificial, not being Silk, for every 100*l.* value 25 0 0— Ditto, of Silk, for every 100*l.* value 30 0 0Fossils, for every 100*l.* value 20 0 0

Note.—This does not apply to Specimens of Fossils; for the duty on which, see Specimens.

Frames of Pictures, Prints, or Drawings, for every 100*l.* value 20 0 0

Gloves. Habit Gloves, the dozen pair 0 4 0

— Men's ditto, ditto 0 5 0

— Women's, or Mitts, ditto 0 7 0

Note.—Gloves for sale can only be imported in a vessel of 50 tons and upwards, and in packages of 100 dozen pair; but, for private use, may be brought in small quantities, in passengers' baggage.

Hats or Bonnets of straw, viz. Leghorn Hats, etc.

being new, not exceeding 22 inches in diameter, each 0 5 8

— Ditto exceeding 22 inches in diameter, each . . 0 11 4

— of Beaver, each 0 10 6

Horses, Mares, or Geldings, each 1 0 0

Note.—British Horses purchased abroad, are liable to this duty.

Jewels, Emeralds, Rubies, and all other Precious

Stones (except Diamonds), set, for every 100*l.* of the value 20 0 0

— not set, ditto 10 0 0

Note.—Jewellery, being trifling in quantity, old, and actually in use, is passed free.

Lace of Thread, for every 100*l.* value 30 0 0

Liqueurs are charged with duty, as Spirits.

Linen. Articles of Manufactures of Linen, or of Linen mixed with Cotton, or with Wool, wholly or in part made up, for every 100*l.* value 40 0 0

Manuscripts, the lb. 0 0 2

Maps or Charts, plain and coloured; and parts of

Maps or Charts, each 0 0 6

Marmalade, the lb. 0 1 3

	<i>L.</i>	<i>s.</i>	<i>d.</i>
Marble Manufactures, the cwt.	0	3	0
Medals of Gold or Silver. Free.			
— any other sort of Medals, for every 100 <i>l.</i> value	5	0	0
Minerals, for every 100 <i>l.</i> value	20	0	0
— Specimens of Minerals. See Specimens.			
Mosaic Work, for every 100 <i>l.</i> value	20	0	0
Models of Cork or Wood, for every 100 <i>l.</i> value . . .	5	0	0
Musical Instruments, whether old or new, for every 100 <i>l.</i> value	20	0	0
Paper Hangings, and printed, stained, or flock Paper, the square yard	0	1	0
— other Paper, the lb.	0	1	3
Pictures, each	0	1	0
— and further, for every square foot	0	1	0

Note.—Paintings on canvass, wood, ivory, copper, or porcelain, pay this duty. Pictures actually executed by Travellers, and imported by them for private use, are delivered duty free, on proof on oath to that effect, and that they were executed for amusement, and not for profit or sale.

Plants, Shrubs, and Trees, alive. Free.			
Plate of Gold, the oz. Troy	3	16	9
Plate of Silver gilt, the oz. Troy	0	6	4
— part gilt ditto	0	6	0
— of Silver ungilt, ditto	0	4	6

Note.—This includes Spoons, Forks, and all other articles of Plate, whether old or new; but if Passengers wish it, they may have their Plate broken to pieces and battered, and thereon it is delivered duty free.

Prints and Drawings, plain, each	0	0	1
— coloured, each	0	0	2

Note.—Drawings executed by Travellers for their private use, are delivered duty free.

Pies. Perigord, Game, and all sorts of French Pies, for every 100 <i>l.</i> value	20	0	0
Seed, viz. Garden Seed, the lb.	0	0	6
Segars, the lb.	0	9	0
Shoes and Boots, viz.			
— Women's Boots and Calashes, the doz. Pair . .	1	10	0
— If lined or trimmed with Fur or other trimmings, the doz. Pair	1	16	0
— Women's Shoes with cork or double soles, quilted Shoes and Clogs, the doz. Pair	1	6	0
— If trimmed or lined with Fur or any other trimmings, the doz. Pair	1	9	0
— Women's Shoes of Silk, Satin, Jeans, or other Stuffs; Kid, Morocco, or other Leather, the doz. Pair	0	18	0

Shoes and Boots (continued).	L.	s.	d.
— If trimmed or lined with Fur or other trimmings, the doz. Pair	1	4	0
— Men's Boots, the doz. Pair	2	14	0
— Men's Shoes. ditto	1	4	0
Silk Apparel, if worn, for every 100 <i>l.</i> value	30	0	0
— If new, each dress	2	10	0
— Bonnet or Hat	1	5	0
— Cap or Turban	0	15	0
Snuff, the lb.	0	6	0
Specimens of Minerals, Fossils or Ores, each Specimen not exceeding in weight 14lb. Free.			
— exceeding such weight, for every 100 <i>l.</i> value	5	0	0
Specimens illustrative of Natural History, free.			

Note.—These Specimens are Stuffed Birds, Stuffed Animals, etc. and Specimens of curious Shells.

Spirits sweetened, Cordials, or Strong Waters and Liqueurs, the gallon	1	10	0
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Note.—Six common sized wine bottles are computed to the gallon.

Steel Manufactures, for every 100 <i>l.</i> value	20	0	0
Sulphur Impressions, for every 100 <i>l.</i> value	5	0	0
Tea is prohibited.			
Telescopes, for every 100 <i>l.</i> value	30	0	0
Toys, for every 100 <i>l.</i> value	20	0	0
Truffles, the lb.	0	2	6
Vases, Ancient, not being Stone or Marble, for every 100 <i>l.</i> value	5	0	0
Watches of all sorts, for every 100 <i>l.</i> value	25	0	0
Water, Mineral or Natural, the dozen bottles, each not exceeding 3 pints	0	4	0
Wine, French, the gallon	0	7	3
— of other sorts	0	4	10

Note.—By a recent Act of Parliament, Wine is allowed to be imported in any quantity, large or small; but the vessels must be of the burthen of 60 tons at least, excepting for small quantities brought by Passengers, as unexpended stock. Six usual sized bottles of Wine are computed to the gallon, so that the duty on a Bottle of French Wine, including the duty on the Glass Bottle, is about one shilling and five pence farthing, and on other sorts one shilling and a farthing.

Goods must be examined when they arrive in London, therefore Packages that are locked should have the keys attached.

Goods sent to England in Dutch vessels are charged with one fifth additional duty.

PARIS DIRECTORY.

The following List of Bankers, Hotels, Professional Gentlemen, Artists, and Tradesmen of respectability, will, it is presumed, be of essential service to Foreigners

BANKERS.

- ANDRÉ and COTTIER, rue des Petites Écuries, No. 40.
ARDOIN, HUBBARD and Co., rue Chantereine, No. 7.
AUDIFRET (Ch.) and Co., rue Laffitte (formerly rue d'Artois), No. 25.
BAGUENAUT and Co., boulevard Poissonnière, No. 17.
BEHIC (Louis), rue Taitbout, No. 33.
BEHIC, MENARD and Co., rue Taitbout, No. 33.
BERARD (SIMON), LUCE and Co., rue Neuve des Mathurins, No. 21.
BLANC (J. A.), COLIN and Co., rue Laffitte (formerly rue d'Artois), No. 33.
BOIVIN (Aug.) and Co., rue Hauteville, No. 7.
BOUCHEROT, rue Choiseul, No. 6.
CACCIA (J. G.), rue Neuve des Petits Champs, No. 60.
CALLAGHAN (Luc), rue Neuve des Mathurins, No. 28.
CARETTE (Firmin) and MINGUET, rue d'Artois, No. 3.
CHEVALS (J. P.), rue de Grammont, No. 19.
COR (Th.), rue de la Sourdière, No. 29.
DALY and Co., rue de Provence, No. 26.
DAVILLIER (Jn. Ch.) and Co., rue Basse du Rempart, No. 16.
DECHAPÉAURANGE and Co., rue de la Michodière, No. 4.
D'EICHTHAL (Louis), place des Victoires, No. 5.
DELESSERT and Co., rue Montmartre, No. 176.
DELISLE (Thomas), rue Blanche, No. 3.
DESRANGES and PELLÉNC Fils, rue des Moulins, No. 19.
D'ETCHEGOYEN (J. L. B.), rue Neuve des Capucines, No. 12.
DUMOUSTIER (E.), rue des Fossés Montmartre, No. 8.
DURAND (F.) and Co., rue Basse du Rempart, No. 30.
FABAS (Louis) and Co., rue Lepelletier, No. 18.
FOULD (B. L.) and FOULD OPPENHEIM, rue Bergère, No. 10.
GOSSWEILER (Frères) and Co., faubourg Poissonnière, No. 5.
GUEBHAUD (Louis), rue Neuve St.-Augustin, No. 23.
GUERRIN DE FONCIN and Co., rue Bergère, No. 7.
HAGERMANN, rue Hauteville, No. 44.
HOTTINGUER and Co., rue du Sentier, No. 20.
LAFFITTE (Pré.) Aîné, rue St.-Lazare, No. 79.

- LAFFITTE (Jacques) and Co.**, rue Laffitte (formerly rue d'Artois), No. 19.
LAPANOUZE (César de), rue du faubourg St.-Honoré, No. 29.
LEVEVRE (Jacques) and Co., faubourg Poissonnière, No. 60.
LEROUX (J. A.), rue de l'Échiquier, No. 35 *bis*.
MALLET (Frères) and Co., rue de la Chaussée d'Antin, No. 13.
MARTIN D'ANDRÉ, passage Sandrier, No. 7.
MECHIN (Baron), rue de la Chaussée d'Antin, No. 26.
MEJAN (Laurent), rue Taitbout, No. 17.
MENDELSSOHN and FRANCKEL, rue St.-Georges, No. 4.
MEURON (C. F.) and Co., rue Basse du Rempart No. 22.
NOUALHIER (Ve.) and Co., rue Pavée St.-André, No. 16.
ODIER (Gabriel) and Co., rue de Provence, No. 19.
OPFERMANN MANDROT and Co., rue St.-Georges, No. 2.
ORA and GOLDSMID, rue Laffitte (formerly rue d'Artois), No. 11.
OUTREQUIN (F. J.) and JAUGE, rue Neuve du Luxembourg, No. 29.
PARAVEY (P. F.) and Co., rue Paradis-Poissonnière, No. 21.
PERIER (Frères) and Co., rue Neuve du Luxembourg, No. 27.
PICTET (P. J.), rue Hauteville, No. 22.
PILLET-WILL and Co., boulevard Poissonnière, No. 23.
RECAMIER (Jacq.), rue Basse du Rempart, No. 52.
REY (Camille), rue de l'Échiquier, No. 21 *bis*.
RIBOUTTÉ, rue Taitbout, No. 15.
ROBIN-GRANDIN and Co., rue Neuve St.-Augustin, No. 6.
ROLLAND (Nicolas), rue Cadet, No. 28.
ROTHSCHILD (Frères), rue Laffitte (formerly rue d'Artois), No. 15.
ROUGEMONT DE LOWENBERG, rue Bergère, No. 9.
SAILLARD (Armand), rue de Clichy, No. 70.
SANTORIS-D'ESCHERNY and Co., rue de la Chaussée d'Antin, No. 32.
SCHLUMBERGER and Co., rue Blene, No. 17.
THURÉT and Co., place Vendôme, No. 12.
VALLENTIN (S.), rue Louis-le-Grand, No. 11.
VALOIS JEUNE and Co., rue de l'Échiquier, No. 19.
VASSAL and Co., faubourg Poissonnière, No. 2.
WELLES and Co., place St.-George,
WORMS DE RONILLY, rue de Bondy, No. 44.

PRINCIPAL FURNISHED HOTELS.

To most of which are attached Restaurants. — Wines, carriages, horses, etc., may be had.

- AMIRAUTÉ**, rue Neuve St.-Augustin, No. 47.
ANGLETERRE, rue des Filles St.-Thomas, No. 18.
ARTOIS, rue Laffitte (formerly rue d'Artois), No. 1.
BATH, rue de Rivoli, No. 52.
BELLEVUE, rue de Rivoli, No. 50 *bis*.
BOSTON, rue Vivienne, No. 13.
BRETAGNE (Grande), rue St.-Honoré, No. 341.

- BRETEUIL, rue de Rivoli, No. 22.
 BRIGHTON, rue de Rivoli, No. 42.
 BRISTOL, place Vendôme, No. 5.
 BRITANNIQUE (Grand), rue Louis-le-Grand, No. 20.
 BRITANNIQUE, rue Duphot, No. 20.
 CASTIGLIONE, rue de Castiglione, No. 10.
 CONGRÈS, rue de Rivoli, No. 44.
 DANUBE, rue Richempanse, No. 7.
 DOUVRES, rue de la Paix, No. 21.
 DOVILLIER, rue de Rivoli, No. 48, is distinguished for the elegance of its rooms and its fine view of the garden of the Tuileries.
 ETATS UNIS, passage des Petits-Pères, No. 3, near the passage Vivienne, the Palais-Royal, the Bank, and the Exchange. Kept by Victor Colinet. Rooms and apartments, elegantly furnished, by the day, week, or month. English and French breakfasts served, and a *table d'hôte* every day at five o'clock. Wines of superior quality on moderate terms. English spoken.
 ÉTRANGERS, rue Vivienne, No. 3.
 EUROPE, rue de Richelieu, No. 109.
 GRANGE-BATELIÈRE, rue Grange-Batelière, No. 1.
 HELDER, rue du Helder, No. 9, near the boulevard.
 HOLLANDE, rue de la Paix, No. 16.
 HUNGERFORD, rue Caumartin, Chaussée d'Antin, No. 31. M. Saily and his sister, having resided many years in England, can afford that superior and comfortable accommodation which English families are anxious to obtain. They let large suites of apartments, consisting of an ante-chamber, a dining, drawing, and two bedrooms, etc., etc., at 8, 10, and 15 francs per day, or 200, 250, and 350 francs per month. Also small apartments, consisting of a dining, a sitting, and a bedroom, etc., at 4, 5, and 6 francs a day, or 100, 130, and 150 francs per month.
 ILES BRITANNIQUES, rue de la Paix, No. 5.
 LAWSON'S Royal Hotel, rue St.-Honoré, No. 293.
 LILLOIS, rue Richelieu, No. 63.
 LONDRES, place Vendôme, No. 10.
 LONDRES, rue de l'Echiquier, No. 15.
 MAIL, rue du Mail, No. 23.
 MARS, rue du Mail, No. 14.
 MEURICE, rue St.-Honoré, No. 323.
 For particulars of this excellent hotel, see page xlvii.
 MONT BLANC, rue de la Paix, No. 24.
 MONT BLANC, rue de la Chaussée d'Antin, No. 20.
 MONTMORENCY. This hotel, formerly rue St.-Marc, No. 12, having been pulled down for the construction of a new street, the proprietor has removed to boulevard Montmartre, No. 12, where large and small apartments, handsomely furnished, may be had.

NELSON, rue Lepelletier, No. 11.

NORMANDIE (GRAND HÔTEL DE), rue des Boucheries St.-Honoré, No. 3; under the direction and management of F. Lavenue. It is situated between the Tuileries and the Palais-Royal, and in the vicinity of the most frequented theatres. A *table d'hôte* is served every day at 5 o'clock, and the best wines may be procured. Prices very moderate.

OXFORD, rue Godot de Mauroy, No. 3.

PAIX, rue de la Paix, No. 10.

PRINCE REGENT, rue St.-Hyacinthe St.-Honoré, No. 10.

PRINCES, rue de Richelieu, No. 111.

RASTADT, rue Neuve St.-Augustin, No. 49.

RHIN ET MOSELLE, place Vendôme, No. 4.

RIVOLI, rue de Rivoli, No. 26.

SINET, faubourg St.-Honoré, Nos. 52, 54.

SUÈDE, rue du Bouloy, No. 3.

TERRASSE, rue de Rivoli, No. 50.

TOURS (Grand), rue Notre-Dame-des-Victoires, No. 32.

VENDÔME, rue Neuve-des-Petits-Champs, No. 76.

VIVIENNE, rue Vivienne, No. 14.

WAGRAM, rue de la Paix, No. 9, and rue de Rivoli, No. 30.

WINDSOR, rue de Rivoli, No. 33.

BOARDING-HOUSES.

(For a List apply at Messrs. Galignani's.)

PROFESSORS.

BOLDONI, Italian and French Master, rue du Lycée, No. 2, near the Palais-Royal.

CARMICHAEL (Miss), rue du marché St.-Honoré, No. 4. Lessons in English, French, and Italian, at home and abroad.

BOURGEOIS (Madame), rue de la Chaussée d'Antin, No. 59, French Teacher.

LEVIEN, Guitariet to her royal highness the duchess of Gloucester, Inventor, Patentee, and Professor of the Harp-Guitar, rue Caumartin, No. 26.

The tone of this elegant and fashionable instrument is equal to the harp. It is as portable as the common guitar, and is much sooner acquired than any other instrument of the kind.

PHYSICIANS.

CHEERSIDE, R. A., M.D. (London and Edinburgh), Physician to the British Embassy, rue Taitbout, No. 1 bis.

DUBOIS (Paul), rue des Saints-Pères, No. 46.

LAFOND, Herniary Surgeon, rue Richelieu, No. 46. The *Maison de Santé*, grande rue de Chaillot, No. 21, is under the direction of M. Lafond, conjointly with M. Duval, who resides upon the spot. This establishment, only ten minutes' walk from

the capital, is admirably managed. Its extensive gardens and fine air are very favourable to the patients, and pregnant ladies will find it an agreeable retreat. M. Lafond has proved, by his *Traité des Hernies* (2 vols. 8vo.), and by the perfection of his French bandages, that he can advantageously apply the rules of mechanism to surgical anatomy. His skill has enabled him to effect several radical cures upon children afflicted with a vicious conformation; and he has been particularly successful in cases of the deviation of the vertebral column, by the application of the improved mechanical bed, which is at once simple and ingenious, and which he modifies according to the cases.

LATHAM, rue Godot, No. 1.

MACCLOUGHLIN, rue de la Paix, No. 8.

MORGAN, boulevard des Capucines, No. 18.

ROBERTS, Surgeon and Apothecary to the late British Embassy, London Dispensary, place Vendôme, No. 23, corner of the rue de la Paix. Dépôt for *genuine* English medicines.

SEVESTRE, rue Favart, No. 8.

YOUNG, rue de la Paix, No. 21.

CUPPER.

BACKLER, hôtel de la Marine, rue de Gaillon, No. 23.

MEDICAL ESTABLISHMENTS, ETC.

BELHOMME (Dr.), rue de Charonne, faubourg St-Antoine, No. 161. This establishment, of many years standing, is principally devoted to the cure of persons of both sexes afflicted with mental derangement.

GYMNASTIC ESTABLISHMENT, rue de Clery, No. 9, under the direction and management of mademoiselle Masson, who attends every day from 12 to 5.

DENTISTS.

DESIRABODE, Palais-Royal, No. 154, or rue de Valois, No. 19, on the second floor, Surgeon and Dentist of the Faculty of Paris, has carried his art to its highest degree of perfection: his artificial teeth are remarkable for their solidity and brilliancy, and have acquired him an European reputation.

VLEMINCX, rue Coquillière, No. 32, Manufacturer of Mineral Teeth; executes commissions for foreign countries, on very moderate terms. Persons who do him the honour of calling on him are not exposed to meet. Mr. V. speaks English.

AGENT.

MARCH and Co., House and Commercial Agents, rue Castiglione, No. 8.

ATTORNEYS (ENGLISH.) °

DELAGRANGE, Chamber Counsel, rue d'Hanovre, No. 6.

MILLS, rue St.-Honoré, No. 339.

ORRY, Barrister and Chamber Counsel, rue du faubourg St.-Honoré, No. 35.

SLOPER, place Dauphine, No. 12.

CHOCOLATÉ MANUFACTURER.

A L'AMÉRICAIN, rue Neuve-des-Petits-Champs, No. 14, corner of the rue Richelieu. **HELOIN**, successor to M. Pelletier, Patentee, manufactures his chocolate by means of a steam-engine. The high pression of the cylinders procures a degree of trituration and fineness in the grain of the chocolate, which is not to be equalled by any other process. The marble slabs on which these cylinders work are constantly kept at an equal degree of heat, which preserves the entire flavour of the cocoa. This manner of fabricating chocolate renders it very superior both in quality and cleanliness. Any sort of chocolate may be procured fresh at this warehouse, by ordering it one day beforehand. M. Heloin has also a large assortment of teas.

BREWER.

WINTER (Robert), corner of the allée des Veuves, in the Champs-Elysées, the only English Brewer and Distiller in Paris; makes porter, ale, whisky, etc., etc.

WINE-MERCHANTS.

BERNIARD and Co., rue Chauchat, No. 7; well known in England for their wines and brandy. They have a second establishment at Bordeaux.

CARRIÉ (Senior), rue Bleue, No. 32. Superior and ordinary Bordeaux wines. M. Carrié, receiving these wines direct from the proprietors, can warrant them genuine, and is enabled to sell them at the same terms as on the spot where they are grown.

COLINET, passage des Petits-Pères, No. 3. Red and white wines of ordinary and superior quality, genuine Champaign, etc. Sells by the cask or in bottles. He is agent of Messrs. Truchy, Roze, and Co.

LANGAN (Francis), rue de la Michodière, No. 20, Wine-Merchant to the British Embassy, sells all sorts of French and foreign wines, in casks and bottles. Shipments made for all parts of Great Britain.

MEUNIER (Lewis) and Co., rue des Saints-Pères, No. 22, sell the best French and foreign wines, Burgundy, etc., etc. Shipments made for England. All his prices are stated in a printed list.

• ITALIAN WAREHOUSE.

MIRILLE and LABOUR, hôtel des Américains, rue St.-Honoré, No. 147. Wine, liqueur, and Italian warehouse; the oldest of the kind in Paris, having connexions with every quarter of the globe. This establishment has, for the last 16 years, furnished his Britannic majesty and the principal personages of his court with its numerous and select articles.

DISTILLER.

GESLIN, Patentee, rue St.-Honoré, No. 188, inventor of the *Eau Royale—Eau de Cologne à la rose—Parfums de la Guirlande—Crème au Beurre de Cacao*, and of the *Beaume de Pérou*, which is an excellent specific for chilblains. Mr. G. has a stock of every article of perfumery, wholesale and retail, at moderate prices.

PASTRY-COOKS.

GUERRE, English Pastry-cook, rue de Rivoli, No. 36.

TAVERNIER, from London, English Confectioner and Italian Warehouseman, rue St.-Honoré, No. 353 bis.

SILK, BLONDE, LACE, CAMBRIC, &c. WAREHOUSES.

A L'HÉRITIÈRE, rue St.-Honoré, No. 356, corner of the place Vendôme, No. 1. This large establishment has a fine assortment of silks, shawls, cachemires, cambrics, etc., at moderate prices.

AU GRAND COLBERT, rue Vivienne, No. 2, silk warehouse; fancy articles, assortment of hosiery and shirts, cloths of all qualities at fixed prices. There is a taylor in the establishment.

AU PETIT CHAPERON ROUGE, rue St.-Honoré, No. 326. Silks, cambrics, shawls, merinos, mantles, silk and thread stockings, and fancy articles of every description.

BURT (M.), rue Richelieu, No. 89, Mercer to the court, sells silks, ball dresses, and every sort of fancy article.

CHARLIAT, rue Vivienne, No. 12, Manufacturer of blonde, embroidery, plain and ball dresses, mantles, and a variety of fancy articles.

FERAND and MASSIEU, Manufacturers of blonde, silks, etc., rue Neuve-St.-Augustin, No. 18.

HENNECART (J.), rue Thévenot, No. 14. Large warehouse for lace, blonde, gauze, silks, scarfs, veils, dresses, and a variety of embroidered articles.

LARUAZ-TRIROUT, passage des Petits-Pères, No. 9, Manufacturer of lace, blonde, and embroidery, obtained a prize medal in 1827.

REICHE, rue du Marché St.-Honoré, No. 4, Manufacturer, has constantly a large assortment of every article in embroidery; as dresses, camezous, pelerines, collars, pocket-handkerchiefs,

caps, etc., at 20 per cent lower than at any shop. He has also cambric and lace of the best quality.

DRESS AND CORSET-MAKERS.

CLEMENÇON (Mme.), rue du Port Mahon, No. 8, near rue Louis-le-Grand, Stay-maker to the court and to several foreign princesses, is well known for the perfection of her corsets à la *Marie Stuart*.

HUETTE-LARCHER (Mme.), rue Vivienne, No. 4, Dress-maker to the court, successor to Mme. Maradon, from London, makes dresses, mantles, and every other article of wearing apparel for ladies, in the neatest and most fashionable style.

TAYLORS.

BARDE and Co. Musée de la Mode, rue Vivienne, No. 8. This house is one of the first in Paris. It constantly displays an extensive variety of novel and handsome articles for gentlemen's dress, and is much frequented by foreigners, particularly Englishmen and Americans.

M. Barde, the head of this establishment, is about to publish an "*Encyclopédie des Modes*," each part of which will contain upwards of 3,000 patterns of articles of dress, showing how to take the measure of every size and shape not actually deformed. In all countries where the Paris and London costumes are adopted, it will not be possible to fail in finding a model in this collection, from which to take measure, whatever may be the fashion of the day, affording important advantages to all who are extensively engaged in this line of business. The Prospectus and General Table of Contents may be had at all the principal booksellers both in France and foreign countries. DRAPPIER, Taylor to the duke of Bordeaux, Patentee of the king and the duchess of Berry, rue Neuve-St.-Roch, No. 23. FROGER, boulevard des Italiens, No. 15. Coats in the newest French and English fashion; uniforms, riding-habits, etc. This is an excellent house.

GIRARD and WIRTH, rue Feydeau, No. 26.

SCHOENEMAN, rue de la Chaussée d'Antin, No. 28. This establishment, well known to the English, is highly to be recommended for the finish and dispatch with which work is performed. M. S. having long resided in London, is perfectly acquainted with every thing connected with his business that can please the taste of his English customers.

STAUB, rue Richelieu, No. 92 (formerly rue St.-Marc, No. 10). This establishment is the first which assumed this name. In order to avoid mistakes, foreigners are requested to attend to the above No., as persons of the same name and business have established themselves in the same street.

STABIN, Taylor to his royal highness the grand duke of Baden, rue Rameau, No. 11.

BOOT AND SHOE-MAKERS.

ASHLEY (J.), Boot and Shoe-maker, rue de la Paix, No. 24 (formerly rue Vivienne, No. 16). This is one of the best houses in Paris.

UNKELBACH, rue du faubourg St.-Honoré, No. 28.

HATTER.

CHEVRY, rue Feydeau, No. 20.

JEWELLERS, GOLDSMITHS, ETC.

DIDOT, galerie du Palais-Royal, No. 166, at the *Golden Ball*, has a large and elegant assortment, comprising every article for the table and the toilette, or for the decoration of the person, which he can venture to put into competition with any thing that can be produced for richness, taste, workmanship, or moderation of price.

JALOIRE, successor to GUÉRAULT, Goldsmith and Jeweller, galerie de Valois, Palais-Royal, No. 122, has a constant supply of articles of the newest taste, at reasonable prices.

MELLÉRIO-MELLER, Goldsmith and Jeweller, rue Vivienne, No. 20, at the *Couronne de Fer*. This establishment, of more than a century's standing, is known throughout Europe, and is highly to be recommended for the probity with which business is conducted.

BRONZIST.

DÉNIÈRE, Member of the Council General of Manufactures and Knight of the Legion of Honour, rue Vivienne, No. 15. Manufactory rue d'Orléans, au Marais, No. 9.

This house, which has been in high repute for 30 years, and has upwards of 200 artizans constantly employed in the foundry and bronze-works, is unquestionably the first of the class. M. Dénière has been distinguished for many *chefs-d'œuvre* among which may be reckoned the bronzes in the palace of the prince of Orange, at Brussels, and those in the royal palace at Madrid; the iron gates and enclosure of the hôtel des Invalides at Paris; the state coach for the coronation of his ex-majesty Charles X; the cradle for the duke of Bordeaux, and a magnificent plateau for the table of a Russian nobleman, besides other most splendid articles for the court of England, Westphalia, and others, all of which were of such chaste and rich designs, and exquisite finishing, that they commanded the great prize, consisting of a gold medal, in 1823, and another in 1827, with the insignia of the Legion of Honour.

PORCELAIN WAREHOUSES, ETC.

CONSTANT (C.), Director of the only dépôt of porcelain from the Royal Manufactory at Sèvres, rue de Rivoli, No. 18.

This establishment is open to the public every day, Sundays and festivals excepted, from eight in the morning till the close of the day: it was principally founded for the convenience of foreigners; and exhibits a great variety in size, form, and colouring, of the most handsome productions of the celebrated manufactory at Sèvres. The establishment has rooms annexed to it for the painting of porcelain and other vitrified substances.

UPHOLSTERERS.

AMEL, English Cabinet-Maker, Upholsterer and Undertaker, rue du Colysée, faubourg St. Honoré, No. 10, has English carpets and furniture of every description for sale or hire.

VACHER (Geo.), successor to his father, rue Laffitte, No. 1, formerly rue d'Artois, has a large assortment of every article of furniture, bronze, etc. His correspondents in London are Messrs. Redhead and Spiers, Trinity-square, No. 35; in Calais, E. Mancel; at Havre, Messrs. Grandin and Alix.

VILBERT, Upholsterer, rue Richelieu, No. 86.

CARPET MANUFACTORY AND WAREHOUSE.

FOURNIER, rue de Grammont, No. 14 (formerly in the passage d'Artois), manufactures beautiful Aubusson and other carpets as well as tapestry for hangings or covering chairs, sofas, etc. An extensive assortment of moquette and other ordinary carpeting.

CUTLER AND SURGICAL INSTRUMENT MAKER.

CARTER, (the only English cutler in Paris), rue de l'Odéon, No. 24, Manufacturer of all kinds of cutlery, surgical instruments, various apparatus for the relief and cure of every species of deformity, patent and other trusses, backboards, monitors, collars, horticultural implements, etc. English soap, and fancy articles for the toilet. Cutlery carefully repaired.

OPTICIANS, ETC.

CHEVALLIER, Optician and Mathematical Instrument Maker to the king and royal family, Member of the ancient Royal Academy of Sciences, and of several Royal Academies of Sciences at Amiens, Metz, etc., etc., and Medalist at the late Exposition of the productions of the Arts and Manufactures of France, Tour de l'Horloge du Palais, No. 1, on the quay facing the marché aux Fleurs.

The public will notice among the innumerable ingenious

productions of M. C.'s manufacture, isocentric and chromatic glasses, tinted blue, approved by the Royal Academy of Sciences, camera-obscuras and camera-lucidas, sight-preservers, cases of mathematical instruments, mounted in silver or brass, double-sighted eye-glasses, commonly known by the name of *Jumelles*, which were invented by him, and first brought out in the year 1807, barometers and thermometers of every description, selligie microscopes, approved by the Royal Academy of Sciences, celestial and terrestrial telescopes of every diameter from the smallest, up to seven inches, and an optical scale of his own invention calculated for determining the relative line of perspective of any two objects, also accurate areometers, saccharometers, galameters, centesimal areometers, gleuco anometers, galactometers, cafeometers, invented by M. Cadet de Vaux, chemical polymeters, and small alembics for essaying wines, invented by M. Descroizilles. This establishment was founded, in 1740, by the ancestors of the present scientific possessor who succeeded to it in the year 1796.

GUN-MAKER.

LELYON, rue Richelieu, No. 67, formerly foreman at the Royal Manufactory of Arms at Versailles, has a large stock of fowling-pieces, pistols, and fire-arms of every description. **LELYON** is the Patentee of a very ingenious piece with four barrels which are fired from one lock, and also of a newly-invented double barrelled gun which is charged at the breech.

FENCING-MASTER.

MATHIEU COULON, rue de Grammont, No. 21, Member of the Legion of Honour; professor of the 1st class; his name is known throughout England and France; and his establishment, which is on a most respectable footing, may be highly recommended.

WATCH AND CLOCK-MAKERS.

LEROY, Palais-Royal, Nos. 13 and 15.

SOURIAU and **BOUCHER**, rue Feydeau, No. 20, have a large assortment of watches and clocks of every description, at moderate prices, which they undertake to deliver in London.

VIEL-ROBIN, rue des Fossés-Montmartre, No. 21.

MINIATURE PAINTERS.

CHAPON, Miniature Painter to his majesty Don Pedro, Palais-Royal, No. 65.

SIEURAC, rue de Seine, No. 56, faubourg St. Germain. The beautiful portraits of Moore and Washington Irving, published by Messrs. Galignani, are engraved from his miniatures. Mr. S. gives lessons in drawing and miniature painting.

MISCELLANEOUS.

ALPHONSE GIBOUX and Co., rue du Coq St.-Honoré, No. 7. This warehouse presents the largest display of fancy articles in Paris, and has become a general resort of the *beau monde*, attracted by the variety of objects of taste it exhibits in bronze, cabinet-work, writing and dressing cases, drawing and work boxes, and particularly in articles of a delicate wood, of the nature of the Tunbridge ware, for painting, mingled with highly finished toys, articles in morocco and other rich and elegant materials. Every article is finished to the utmost perfection, and the prices are moderate. The amateur may also be gratified with a very beautiful collection of modern paintings and drawings, which is open to his view from 12 to 4 o'clock.

PALMER, Palais-Royal, No. 35. This old-established English warehouse can be strongly recommended for every article of useful and ornamental cutlery. It is also abundantly provided with a variety of stationery and perfumery, as well as a choice of Russia dressing cases, portfolios, pocket books, card cases, Bramah's patent locks and pens, drawing pencils, Newman's colours, whips, and umbrellas, Seidlitz and soda powders, opodeldoc, and generally every description of pills, salts, powders, and lotions commonly used by the English. The whole warranted genuine and at moderate prices.

ROBIN (Père et Fils), rue Choiseul, No. 12, have a very large manufactory of fancy articles in fine cabinet work. Scotch, Tunbridge ware, and Spa boxes; writing, drawing and dressing cases; with an extensive and varied assortment of paints and varnishes, brushes and lead pencils, chalks and crayons, tracing machines, paper and every other material for the amateur or artist.

ROVVIS, rue Dauphine, No. 12, opposite the Pont-Neuf, buys gold and silver, and all sorts of jewellery, old and new, as well as cloth, linens, household furniture of all kinds, ladies and gentlemen's wardrobes of every fashion and description; or will lend money on the same. He will also purchase the tickets of goods of every kind pledged at the Mont-de-Piété. The entire conducted in the manner the most liberal, and with honour and secrecy.—All letters to be post-paid.

ROZIER, rue du Chantre St.-Honoré, No. 26, near the Palais-Royal. Cabinet of paintings and objects of art.

GUIDE OF PARIS.

CHAPTER I.

AN HISTORICAL SKETCH OF PARIS.

THE origin of Paris and the character of its first inhabitants are necessarily involved in deep obscurity. According to historians whose opinions are generally received, an errant tribe obtained permission of the Senones, at a very remote period, to settle upon the banks of the Seine, near their territory. Upon the island now called *la Cité* they constructed huts, which served as a fortress for them to retreat to with their flocks and effects when an attack from any of the neighbouring tribes was apprehended. To their fortress they gave the name of *Lutèce*, and themselves assumed that of *Parisii*, which most probably was derived from their contiguity to the country of the Senones, the word *par* and *bar* being synonymous, and signifying *frontier*. According to this derivation the *Parisii* would be *dwellers on the frontier*.

Upon the conquest of Gaul by Julius Cæsar, half a century before the Christian era, he found the *Parisii* one of the 64 tribes of the Gallic confederation, whose chief town was *Lutèce*. The island, covered with rude huts, was defended by the waters of the Seine, over which there were two bridges. The banks of the river were covered with gloomy forests or extensive marshes, and the inhabitants, who were remarkably fierce, employed themselves in navigation and fishing.

Cæsar convoked at *Lutèce* an assembly of the Gallic tribes, to consult upon their diversified interests. Shortly after, being obliged to return to Italy, the Gauls endeavoured to shake off the Roman yoke. A league, into which the *Parisii* entered, was formed against the con-

conquerors, and a general revolt broke out. Labienus, Cæsar's lieutenant, presented himself before Lutèce, and was twice repulsed ; but having made himself master of Melun and the banks of the Seine, he descended upon the *Parisii*. The latter set fire to their fortress, and, with Camulogene at their head, awaited upon the adjacent heights the attack of the Roman legions. An obstinate and bloody action ensued, in which the Gauls were compelled to yield to numbers and superior military skill. Camulogene and many of his brave men perished, and those who escaped fled to the adjacent forests.

Cæsar rebuilt Lutèce, fortified it with walls, and defended the approach to it by two forts at the extremities of the bridges. The ferocious divinities of the Gauls were then exchanged for Roman superstitions, and human blood ceased to flow upon the altars of the Druids. Jupiter was worshipped at the eastern extremity of the island ; Mars had a temple at Montmartre ; Isis was adored at Issy and upon the site of the abbey of St.-Germain-des-Prés ; and Mercury had a temple upon the *Mons Leucotitius*, now called *Montagne Ste.-Geneviève*. The Roman laws and a municipal government were gradually introduced ; and the city was called *Paris*, after the name of the tribe to whom it belonged. A trading company, denominated *Nautæ Parisiaci*, was formed, and the Romans delivered to the uncivilized Gauls their first lessons in the arts and sciences.

During 500 years that the Romans remained masters of Paris, it was constituted the residence of a prefect, and buildings were constructed on the northern and southern banks. A palace was erected in the *Cité* for municipal purposes ; and another upon the south bank of the Seine, remains of which are still to be seen. An *arena* was formed upon the declivity of the hill of St.-Victor, and a cemetery near the spot where the place St.-Michel has since been opened ; an aqueduct was constructed from Chaillot, remains of which were discovered in the last century in the place Louis XVI, and the Palais-Royal ; and a second aqueduct, to convey the

waters of Arcueil to the palais des Thermes. Several of the emperors resided here whilst their armies were engaged in repelling the attacks of the barbarians of the north. Constantine and Constantius visited the capital of the Gauls; Julian passed three winters in it; Valentinian issued several laws here, which are published in his code; and Gratian, his son, lost a battle under its walls, which cost him the empire.

According to a legend of the monks of St.-Denis, the gospel was first preached at Paris, about the year 250, by St.-Denis, the areopagite, who suffered martyrdom upon the hill of Montmartre. We are ignorant where the first Christians held their assemblies; but as early as the reign of Valentinian I, a chapel, dedicated to St. Stephen, was erected upon the spot where Jupiter was worshipped, and where the cathedral of Notre-Dame now stands.

In the year 406, hordes of barbarians came down, from the north, upon the Roman provinces, which they plundered and laid waste. Gaul suffered greatly from their incursions. In 445, the Sicambres, of the league of the Franks, crossed the Rhine, made themselves masters of the cities situated on its banks, and came from thence to Paris, which they conquered. At their head was Clovis, who, after having married Clotilde, and embraced Christianity, fixed his residence at Paris in 524. This monarch built a church which he dedicated to St. Peter and St.-Paul, but which shortly after was placed under the invocation of Ste.-Geneviève, who died in his reign. At this period the island was surrounded by walls with gates and towers. Childebert built the abbey of St.-Germain-des-Prés and the church of St.-Germain-l'Auxerrois. The walls built by Clovis subsisted till the time of Louis VI (le Gros). This prince, continually exposed to the attacks of the feudal lords, his vassals, determined on protecting the faubourgs on the north and south by a wall, the necessity of which was felt long before in consequence of the repeated attacks of the Normans.

Under the kings of the first or Merovingian race, the arts, laws and literature, introduced by the Romans into

Gaul, fell into decay, and the civilization of the Parisians retrograded.

Few of the princes of the second or Carlovingian dynasty resided at Paris. Charlemagne afforded powerful protection to letters and the sciences, and did more for the establishment of the monarchical authority than any of his predecessors; but under his feeble successors, Paris became the private patrimony of hereditary counts. In 845, the Normans, attracted by the riches of the churches and convents, made a descent upon Paris, which they sacked and burned in 857. At length, after several successive attacks, they besieged it in 885. In vain did the Parisians appeal for succour to Charles-le-Chauve. Their own courage, seconded by the valour of Count Eudes or Odo, compelled the enemy, at the end of two years, to raise the siege. Charles was then deposed, and the crown given to Eudes, in whose family it became hereditary in the person of Hugues Capet, elected king in 987. In the first year of his reign Hugues Capet began the palace which now bears the name of Palais de Justice. The inhabitants likewise erected buildings in all directions; and so great was the increase of the city that it was divided into four quarters, from whence came the term *quartier*, to express a division of Paris. At that period, however, the city could not have been very large, as ten men sufficed to collect the taxes. The duties of the northern gate, which was situated at the extremity of the rue St.-Martin, produced, under Louis-le-Gros, only 12 fr. a year (600 fr. present money). This monarch rebuilt the Louvre, which existed as early as the time of Dagobert; bishop Maurice de Sully reconstructed the cathedral of Notre-Dame, and the templars erected a palace upon the spot where the Marché du Temple is situated.

Under the early reigns of the third or actual dynasty, many privileges were conferred upon the Parisians. A royal *prévôt* was appointed to administer justice in the king's name; and a *prévôt des marchands* to watch over the municipal interests. The schools of Paris became celebrated, and in the fourteenth century colleges were founded.

The reign of Philip Augustus is remarkable for the edifices with which Paris was embellished. That monarch built several churches, and the *château* of the Louvre, and caused some of the streets to be paved. The inhabitants of Paris were commanded, by Philip Augustus, to build round Paris a wall with gates and streets. On the left bank it began, a little above the *port des Arts*, and taking a circular direction went southward as far as the *rue Grenier St.-Lazare*, and terminated on the *quai des Ormes*. On the right bank the wall began on the *quai* a little above the spot where the *Palais de l'Institut* is situated, and after running southward to the *rue des Fossés St.-Jacques*, took a northerly direction, and terminated at the *quai de la Tournelle*. The river was barricadoed by a heavy chain fastened to stakes, and supported by boats. Paris then formed three divisions—*la Cité*, in the centre; *la ville*, on the north; and *l'Université* on the south of the river. In 1250, Robert Sorbon founded his schools in the *quartier* still called *de la Sorbonne*, which was also named *le pays latin*.

Under St.-Louis many vexatious customs were abolished, a better system of jurisprudence introduced, and many religious and commercial institutions established. A corps of municipal troops was formed, and a night patrol organized. An hospital for the blind, and a school of surgery were founded; and, in order to render contracts more binding, a body of notaries was created.

Philippe-le-Hardi adopted a project for the improvement of the streets and highways; and Philippe-le-Bel established several courts of justice, and formed a body of respectable magistrates.

During the captivity of King John in England, Paris was agitated by the faction of the Maillotins, headed by Etienne Marcel, *prévôt des marchands*, and instigated by Charles-le-Mauvais. The Dauphin, who, in alarm, had quitted Paris, collected an army and returned. Marcel was killed by his own partizans; and the Dauphin, after quelling the tumult, punished the ringleaders of the faction.

Under Charles V, the faubourgs being much extended

and frequently in danger from the incursions of the English, new ditches and walls were begun in 1367, and completed in sixteen years. During this period the Bastille and the Palais des Tournelles were built. Paris was then divided into 16 *quartiers*, and contained 1284 acres of ground. In 1384 the pont St.-Michel, and in 1414 the pont Notre-Dame, were erected.

The prosperous reign of Charles V was followed by troubles. During the insanity of Charles VI, the capital was occupied by the English, who were driven from it in 1436, after an occupation of 16 years. Under Charles VII, and succeeding monarchs, it was desolated by famine, the plague, and wolves, to such a degree, that in 1466 the malefactors of all countries were invited to Paris as a place of refuge, with a view to re-people the capital. Notwithstanding the dreadful mortality, the population, under Louis XI, amounted to 300,000 souls, and the space comprised within the walls was 1414 acres. In 1470 printing was introduced and the post-office established. In the reign of Francis I, who was a friend to literature and the fine arts, Paris assumed a new aspect. The old chateau of the Louvre, an assemblage of towers and heavy walls, was demolished, and a palace begun on its site. Several churches were rebuilt, a royal college for gratuitous instruction in the sciences and learned languages was founded, and communications opened between different parts of the city. In 1533, the Hôtel de Ville was begun.

Besides a number of streets which were rapidly built and peopled, the quai de la Tournelle was formed in 1552, the place Maubert in 1558, and the chateau and garden of the Tuileries in 1563. About the same time the arsenal was constructed. To the revival of letters and the fine arts, succeeded the wars of religion and their dreadful consequences. The massacre on St. Bartholomew's day, under Charles IX, brought the royal authority into contempt, and alienated the affections of the Parisians from the idea of monarchy to such a degree, that they rebelled against Henry III, and drove him from his capital. His tragical end in 1589 is well known. Henry IV having restored peace to the kingdom, occu-

pied himself in plans to promote his subjects' happiness and embellish his capital. During this reign the pont Neuf was finished, the hospital of St. Louis was founded; improvements were made near the arsenal; the place Royale and its streets, the place Dauphine, the rue Dauphine, and the neighbouring quays were also formed. Great additions were made to the palace of the Tuileries; and the splendid gallery was constructed which joins it to the Louvre.

Under the reign of Louis XIII, several new streets were opened; the Palais Royal and the palace of the Luxembourg were begun; the Cours la Reine was planted; the aqueduct of Arcueil was rebuilt; the quays and bridges of the Isle St. Louis were constructed; magnificent hotels arose in the faubourg St. Germain; the college which afterwards assumed the name of Louis-le-Grand, and the Garden of Plants were founded; statues of Henry IV and Louis XIII were erected; and such was the general augmentation of the capital, that the faubourg St.-Honoré became united with the villages of Roule and Ville-l'Évêque, and the faubourg St.-Antoine with the villages of Popincourt and Reuilly.

In the reign of Louis XIV, notwithstanding the long and disastrous wars of the Fronde, the projects of Henry IV and Louis XIII were carried into execution. More than eighty new streets were opened, and most of the old ones improved and embellished. The place Vendôme and the place des Victoires were formed. Thirty-three churches were erected; many of the quays were fenced with stone, and a new one formed; and for the greater convenience of the courts of justice, the building of the grand Châtelet was erected. The magnificent hôtel des Invalides, a foundling hospital, the Observatory, the beautiful colonnade of the Louvre, the Pont-Royal, which forms a communication between the Tuileries and the faubourg St.-Germain, and the planting of the Champs-Élysées, were among the embellishments of Paris in the reign of Louis XIV. The palace of the Tuileries was enlarged, and the garden laid out upon its present plan and scale. For the old city gates were substituted triumphal arches, of which those of

St.-Denis and St.-Martin still remain; and the boulevard, which they ornament, forms, with the Champs-Élysées, an uninterrupted suite of promenades, which contribute equally to the salubrity and beauty of the capital. In this and the preceding reign, the ancient *fossés* (moats) were filled up, the situation of which is indicated by the streets that still bear the name of *rue des Fossés-Montmartre*, etc.

Louis XV was not less anxious to embellish the metropolis, which, at his accession to the throne, occupied a space of 3919 acres. The faubourgs St.-Germain and St.-Honoré were decorated with sumptuous hotels; the palais Bourbon was erected; the Ecole Militaire was founded, and the new church of Ste.-Geneviève arose on a majestic plan. The place Louis XV and its colonnades were begun, the Champs-Élysées replanted, and the Ecole de Médecine erected. The manufactory of porcelain at Sèvres was established, and boulevards formed on the south of Paris. Several fountains were erected; and among them that of the rue de Grenelle, by the celebrated sculptor Bouchardon. Another foundling hospital was established; the fronts of St.-Sulpice and St.-Eustache constructed, and the Garden of Plants enlarged and enriched. To arrest the progress of smuggling, the farmers-general of the taxes obtained of Louis XV, in 1784, authority to enclose Paris with an immense wall. The new boulevards, and the villages of Chaillot, le Roule, Mouceaux and Clichy were included within the bounds of Paris; Montmartre would also have been enclosed within the walls, but upon the warm remonstrances of the abbess of the convent in that village, the project was abandoned. By this extension of the bounds of Paris, the ground upon which the capital stands was augmented to 9858 acres. The walls are divided by 60 gates, called *barrières*, where the *octroi* or entrance duties are received. These walls form the present enclosure of the French capital.

Louis XVI, desirous of completing the embellishments begun by his predecessors, continued the churches of Ste.-Geneviève and la Madeleine, and built that of St.-Philippe du Roule and several others. He also repaired the

Palais de Justice, and founded or augmented several charitable institutions.

The boulevards to the south were adorned with houses and pleasure grounds; and, in the northern faubourgs, habitations, displaying an elegant and varied taste, were erected.

The French theatre, the French, Italian, and comic opera-houses, and other theatres, arose in such quick succession, that they seemed as if produced by magic.

The old markets were enlarged, and new ones formed; the fountain des Innocents, the master-piece of Goujon, was exhibited in an insulated mass; and the cupola of the Halle aux Bleds seemed to rival that of the Pantheon at Rome. Steam-engines were established on the banks of the Seine, for the distribution of water to different quarters of the city; and the pont Louis XVI formed a communication between the faubourg St.-Honoré and that of St.-Germain.

The new walls of Paris, with their barriers like triumphal gates, were finished towards the end of this reign.

The galleries of the Palais Royal, furnished with shops of every kind, gave the Parisians an idea of the bazaars of Egypt and Persia; and the Mont-de-Piété was instituted in the Marais, with dependencies in all parts of Paris.

Upon the breaking out of the revolution, the Bastile was demolished, and the reign of terror threatened the monuments of the fine arts with destruction. But under the Directory, the museum of the Louvre was opened, and during the consular and imperial government, Paris assumed more than its former splendour. Grand projects of public utility were adopted, and many were executed with unexampled celerity. The place du Carrousel was disencumbered of the deformed buildings which arose in front of the Sovereign's palace; the Louvre was completed; the new gallery between that palace and the Tuileries was begun, and the garden of the Tuileries was improved, while the magnificent rue de Rivoli gave it a more striking appearance, and the streets carried through the place Vendôme to the boulevards, established a fine communication between that garden and the Chaussée-d'Antin: a new and spacious

market was formed on the site of the convent des Jacobins, near the rue St.-Honoré; another near the abbey of St.-Martin-des-Champs, and a third near St.-Germain-des-Prés: three handsome bridges were built, and new quays were formed on each bank of the river. The place de la Bastille, intersected by a navigable canal, was begun, with a spacious basin for boats and barges, and where a colossal monument, while it strikes the spectator with wonder, will afford an ample supply of water to the neighbourhood. Near it a vast granary of reserve was constructed; the bank of France was established in the hotel Toulouse, and a magnificent Exchange was begun. The canal de l'Ourcq was brought to the gates of Paris, and a spacious and elegant basin formed for it near the barrier de la Villette. Fifteen new fountains were erected in different parts of the city, and several wide streets and spacious markets were opened. The palace and garden of the Luxembourg were improved and enlarged, and the column of the place Vendôme erected. The three great cemeteries were definitively fixed without the barriers; and five public slaughter-houses, called *Abattoirs*, were constructed at the extremities of the faubourgs. The churches of Paris, devastated during the revolution, were repaired and embellished. More than 4,000,000 sterling were expended on these works and embellishments in the course of twelve years.

Louis XVIII, restored to the throne of his ancestors, and since his death, Charles X, continued with activity all the improvements and embellishments of the capital. The waste ground between Chaillot and Passy is laid out in public walks, shaded with trees; the equestrian statue in bronze of the great Henry, "the hero and father of his subjects," has resumed its former station on the Pont-Neuf; statues of Louis XIII, Louis XIV, Louis XV, Louis XVI, and Louis XVIII erected; the splendid new Exchange finished; a Chamber of Deputies and three new bridges constructed; a new *quartier* commenced near Chaillot; several barriers completed; two new opera-houses built; a chapel constructed in the Temple, another in the rue d'Anjou; and a third on the site of the French opera-house, where the Duke

of Berry was assassinated; several convents and seminaries re-established; many churches built, repaired, or embellished; and the quay des Champs-Élysées and other quays finished. To conclude, besides the works above mentioned, those of the triumphal arch at the barrier de l'Etoile and the church de la Madeleine have been considerably advanced, or are now in active progress.

CHAPTER II.

OF THE PRESENT STATE OF PARIS, PHYSICAL AND MORAL.

SITUATION AND CLIMATE.—Paris is situated at $48^{\circ} 50' 14''$ north latitude, and $2^{\circ} 20' 15''$ east longitude from Greenwich; or $20^{\circ} 11'$ from the meridian of the western point of Ferro Island, the most western of the Canaries. The French reckon their first meridian from the royal Observatory of Paris. The longest day is 16 hours 6 minutes, and the shortest 8 hours 10 minutes. The soil of Paris is 111 French feet above the level of the sea. The distance of the capital from the principal towns of Europe and France is as follows:—

FROM	LEAGUES.	FROM	LEAGUES.
Amsterdam	150	London	105
Berlin	247	Lyons	119
Bordeaux	147	Madrid	320
Brussels	71	Marseilles	208
Calais	67	Milan	214
Constantinople	600	Naples	474
Copenhagen	282	Rome	382
Dresden	240	Stockholm	450
Dunkirk	68	St. Petersburg	580
Hamburgh	166	Strasburg	121
Lisbon	430	Vienna	290

Its circumference is 13,897 toises, or $6\frac{1}{10}$ leagues, 25 to the degree; its surface is 10,060,077 acres of 100 perches, 18 feet to the perch; its diameter about 2 leagues. The greatest mean heat is 27° of Reaumur, though in 1802 it rose to $29\frac{1}{2}$ degrees. The mean term of the cold is 7° below zero. The Seine is commonly frozen at the eighth degree below zero. In

1709 the thermometer fell to $15\frac{1}{2}$ degrees, and in 1781 to $16\frac{1}{2}$ below the freezing point. The mean temperature is 10° above ice. The greatest height of the barometer is $28\frac{1}{2}$ inches, the least $27\frac{1}{4}$ inches, and the mean 28 inches. The mean quantity of rain is $20\frac{1}{4}$ inches. The prevailing winds are from the south-west and north-east. Storms are unfrequent, and the winds are not violent. The rains are gentle, but snow is often abundant, and fogs are common. On the north, the city is screened by hills from the cold winds; the greater part of it lies in a vast plain, with rising grounds towards the south. The surrounding country, naturally calcareous and barren, is rendered fertile by the accumulation of manure. There are in Paris 26,862 houses; 1,098 streets; 27 alleys; 119 alleys, not thoroughfares; 19 bridges; 22 boulevards; 134 passages; 22 courts; 7 closes; 60 barriers; 75 places; 47 halles or markets; 33 carrefours; 10 cloîtres; 49 quays; and 8 wharfs. There are also 28 highways (*routes royales*), which lead to the capital.

RIVERS.—The Seine, which traverses the capital from south-east to north-west, rises in the forest of Chauceaux, two leagues from St. Seine, in the department of the Côte-d'Or. It receives the Yonne, the Aube, and the Marne, before it enters Paris; and beyond it, after collecting the tributary streams of the Oise, the Eure, and other smaller rivers, falls into the ocean between Havre and Honfleur. The shortest distance from its source to its mouth is 70 leagues; and the length of its course, in the interior of Paris, is about 2 leagues. Its breadth, at the pont du Jardin du Roi, is 478 French feet; at the Pont-Neuf, it is 783; and at the pont de l'Ecole Militaire, 376. The mean velocity of the water is 20 inches in a second. Its inundations are not frequent, only 53 being reckoned since the year 822. Its greatest elevation, which was measured with much exactness, was in 1711, when it rose 24 feet 9 inches above the low waters of 1719, fixed at 11 feet 10 inches from the bottom of the bed. Upon the pont Royal and the pont de la Tournelle are metrical scales by which its elevation may be ascertained. The water, though commonly limpid and salubrious, is apt to prove laxative to

strangers. Chad, eels, carp, perch, lampreys, salmon, and trout are caught in it; but its chief advantage is the easy and cheap means it affords of supplying the capital with articles of consumption. The Seine communicates with the Loire by the canals of Briare and Orleans; with the Saône, by the canal de Bourgogne; and with the Somme and the Scheldt by the canal of St.-Quentin. From the departments above Paris, about 11,000 boats arrive annually, with fruit, hay, corn, flour, tiles, bricks, wine, hemp, flax, paving-stones, etc.; besides about 4,500 floats of timber, fire-wood, and charcoal. From Havre and Rouen there come about 600 boats with colonial produce, glass, cider, wine, brandy, salt, foreign corn, etc. The average annual duties paid for the navigation of the Seine amount to 651,811 fr.

The small river Bièvre, or des Gobelins, rises between Bouviers and Guyencourt, near Versailles, and after a course of about eight leagues, falls into the Seine above the Garden of Plants; it is not navigable, nor is its water potable, but it is useful by setting in motion several mills, and is excellent for dyeing and tanning.

ISLANDS.—The Seine forms three islands in the interior of Paris; the most eastern, called *île Louviers*, about 1,200 French feet in length, is uninhabited, and serves as a depot for fire-wood; it has a wooden bridge, which leads towards the Arsenal. Next is the *île St.-Louis*, about 1,800 feet in length, surrounded with quays, and inhabited since the time of Louis XIII; it communicates with the rest of Paris by 3 bridges. The third island, called *île de la Cité*, formerly terminated at the rue de Harlay, behind the Palais de Justice. Its prolongation was effected in the reign of Henry IV, by annexing to it two small islands. The streets of *la Cité* are in general narrow, and most of the houses extremely old.

POPULATION.*—The last census of the population of Paris was taken in 1817. According to a calculation of the births and deaths between that period and 1826, the capital contained, at the end of the latter year, 890,905

* All these calculations are given to the latest periods to which the official accounts are made up.

souls, or 176,939 more than when the census was taken. In the above numbers are included 474 patients in the hospitals, who belong to the suburbs or departments. The above calculation applies solely to inhabitants, properly so called, independent of strangers not domiciliated, and troops, which are continually varying. The number of births in Paris, in 1826, was 29,970; marriages 7,755; deaths 25,341. Of the 29,970 births, 10,502 were illegitimate children. Of the 10,502 illegitimate children, 5,366 were recognised by the fathers. The number of still-born children was 1,547. Of the 25,341 deaths, there died at their own homes 15,647 persons; in the hospitals 8,669; military hospitals 643; prisons 50; bodies deposited at the Morgue 332. Of the deaths, 12,284 were of the male sex, and 12,725 of the female. The number of accidental and violent deaths was 859 (636 male and 223 female) including 357 suicides, 8 murdered, and 2 executed. The number of suicides, attempted and accomplished, was 511; of which 333 men and 178 women. The number of deaths by the small-pox was 240; and the number of children vaccinated gratuitously 3,047. Of the 890,905 inhabitants of Paris, 430 are high functionaries; 450 members of the judicial department; 1,140 members of the Institute and the University; 18,460 clerks; 47,000 students and scholars; 366,000 persons living on their income, or engaged in manufactures or trades; 548,000 workmen or labourers; 80,000 servants; 77,200 paupers; 13,700 sick, infirm, and aged in the hospitals; 19,858 foundlings; nearly 300 belonging to the police; 400 advocates; 114 notaries; 150 attorneys; 200 bailiffs; 150 lottery-clerks; 300 actors and actresses, 200 dancers, choristers, and *figurans*, 310 musicians; 1,000 physicians, surgeons, and apothecaries; 500 painters and sculptors; 38,000 shopkeepers; 600 printers and engravers; 1,257 priests and nuns; 1,340 cabriolet and hackney-coach proprietors; 12,000 door-porters; 47,000 widows; 500 commercial agents, etc.; 74 bankers; 1,671 clerks, etc. of the Post-Office; 500 drivers of diligences and mail-coaches, 1,200 dancing-masters, music-masters, etc. In 1825, there were relieved in the

hospitals; 55,575 patients; 19,588 old and infirm persons, and 19,858 foundlings. The population of the prisons is reckoned at 4,000.

CONSUMPTION.—In 1827 the consumption of Paris was as follows:—wine 956,621 hectolitres; * brandy 30,574 do.; cider and perry, 7,722 do.; beer 133,500 do.; vinegar 20,154 do.; grapes 2,000,904 kilogrammes; oxen 76,197; cows 14,145; calves 67,190; sheep 576,954; pigs and wild boars 88,471; sausages and similar food 665,558 kilogrammes; coarse meat, sold, without weighing, 2,381,419 do.; heads, feet, etc. of cattle 831,137 do.; dry cheese 1,470,202 do.; sea-fish 4,164,678 fr.; oysters 855,988 fr.; fresh-water fish 569,966 fr.; poultry and game 8,670,413 fr.; butter 9,585,344 fr.; eggs 4,339,511 fr.; fine olive oil 6,298 hectolitres; common do. 72,503 do.; salt 4,031,658 kilogrammes; wax and wax candles 239,235 do.; tallow and tallow candles 491,682 do.; barley 74,645 hectolitres; hops 74,516 kilogrammes; hay 9,176,798 trusses; straw 14,240,626 bundles; oats 1,109,545 hectolitres; firewood 1,065,166 steres; fagots 4,007,459; charcoal 1,174,865 hectolitres; coal 938,722 do.; oak and other hard wood 42,514 steres, and 2,426,667 metres courans; deals and other white wood, 4,130 steres, and 3,652,079 metres courans; laths 215,124 bundles; lime 60,392 hectolitres; plaster 2,365,298 do.; rough stones for building 158,744 square metres; free stone and other hewn stone 71,185 do.; marble and granite 1,595 do.; slates 6,658,441; bricks 6,009,259; tiles 4,548,757; square pavements 7,228,285.

The consumption of flour is estimated, in ordinary times, at 1,500 sacks a-day. When bread is dearer out of Paris than within, it is carried without the city instead of being brought into it; and then the daily consumption has no fixed rule. In 1827, the loaf of four pounds varied from 11 to 16½ sous, in 1829, it was as high as 21 sous.

According to the calculations of Lavoisier, the con-

* For comparative scale of weights and measures, see INTRODUCTION.

sumption of Paris, in 1789, amounted to 199,720,000 livres. A calculation of M. Benoiston de Château-Neuf, shows that in 1817 it amounted to 321,200,000fr.

TAXES.—The population of Paris paid, in 1826, the following sums in taxes, etc. :—registers, domains, stamps, and mortgages, 24,685,423 fr. ; indirect taxes 24,785,173 fr. ; direct taxes 25,778,961 fr. ; * postage 5,859,693 fr. ; lotteries 8,287,012 fr. ; customs (salt not included) 449,196 fr. ; authorised gaming houses (loss of gamblers) 11,000,000 fr. ; proceedings in criminal cases 250,000 fr. , *escorte* 82,000 fr. ; verification of weights and measures, 275,691 fr. ; seal duty 200,000 fr. ; interest of securities, 800,000 fr. ; drawback on salaries 2,806,000 fr. ; substitutes for recruits 218,000 fr. ; patents 220,000 fr. ; funeral ceremonies and chairs in churches 1,000,000fr. ; interments 1,000,000 fr. ; university expenses 800,000 fr. one-tenth of the expense of the Royal Printing-Office 250,000fr. ; profit of the Bank of France 7,300,000 fr. ; seizures at the barriers, 80,000 f. ; city budget 5,000,000 f —Total 119,107,157 fr.

FOOD.—The following is an official estimate of the sums expended annually in provisions for the support of the entire population of Paris :—bread, flour, pastry, pulse, and Italian pastes 56,830,000 fr. ; meat 68,528,000 fr. ; poultry and game 9,179,000 fr. ; fresh water fish, salt fish, sea fish, oysters, and other shell fish 8,219,000 fr. ; butter 9,563,000 fr. ; eggs 4,776,000 fr. ; milk, cream, and new cheese 8,566,000 fr. ; vegetables and fruit, fresh and dried 13,705,600 fr. ; salt 1,817,000 fr. ; dry cheese 1,725,000 fr. ; olive oil 1,800,000 fr. ; vinegar 1,500,000 fr. ; brandy and liquors 11,000,000 fr. ; wine 68,327,000 fr. ; cider and perry 275,000 fr. ; beer, barley, and hops 5,100,000 fr. ; sugar, and articles made of sugar, 21,875,000 fr. ; coffee 8,750,000 fr. ; tea, cocoa, etc. 875,000 fr. ; grocery, honey, etc. 2,187,000 fr. ; water 4,148,000 fr.—Total 308,745,000 fr.

* The following are the details of the direct taxes :—land tax 9,612,297 fr. ; door and window tax 1,871,066 fr. ; personal and furniture tax 6,249,426 fr. ; licenses 6,046,172 fr.—Total 23,778,961 fr.

EXPENSES OF THE POPULATION OF PARIS IN 1826.—Taxes and similar expenses 119,107,157 fr.; rent 80,000,000 fr.; repair and embellishment of houses 20,000,000 fr.; food 308,745,000 fr.; dress 61,749,000 fr.; fuel 42,300,000 fr.; lighting 17,421,000 fr.; washing 31,500,000 fr.; furniture 59,517,500 fr.; education of children 31,285,200 fr.; servants' wages and salaries 40,250,000 fr.; horses and their keep 25,532,000 fr.; carriages and harness 3,025,000 fr.; transport within Paris 10,103,000 fr.; tobacco and snuff 5,700,000 fr.; baths 2,800,000 fr.; charity 10,000,000 fr.; new years' gifts 1,500,000 fr.; theatres and exhibitions 6,200,000 fr. *accouchemens* 872,500 fr.; nurses 3,500,000 fr.; physicians, surgeons, and medicine 10,125,000 fr.; journals 3,000,000 fr.—Total 894,032,193 fr., or 1,020 fr. 98 centimes for each inhabitant on the average.

TARIFF OF THE OCTROI AND ENTRANCE DUTIES.—Wine in wood 21 fr. per hectolitre; do. in bottles 6 sous per litre; vinegar, verjuice, etc. in wood or bottles, 10 fr. 10 sous per hectolitre; pure alcohol contained in brandy or spirits in wood, brandy or spirits in bottles, liqueurs, fruit in brandy, and scented spirits in wood or bottles, 81 fr. 8 sous per hect.; perry, 11 fr. per hect.; cider and mead 10 fr. per hect.; beer brought to Paris 4 fr. per hect.; beer brewed at Paris 3 fr. per hect.; olive oil, 40 fr. per hect.; other oils 20 fr. per hect.; oxen 24 fr. per head; cows 15 fr.; calves 6 fr.; sheep 1 fr. 10 sous; hogs and wild boars 9 fr.; coarse meat sold without weighing 13 centimes per kilogramme; sausages, hams, fresh pork, salt pork, bacon, etc. 4 sous per kilog.; heads, feet, tripe, etc. 1 sous per kilog.; fire-wood 2 fr. per stere; white wood 1 fr. 10 sous per do.; faggots 3 fr. per hundred; charcoal 15 sous for two hectolitres; coals 10 sous per hectolitre; dry hay (in trusses of 5 kilogrammes), 4 fr. per 100 trusses; straw 1 fr.; oats 10 sous per hectolitre; quicklime 1 fr. 4 sous per do.; plaster 36 c. per do.; rough stone 12 sous per cubic metre; hewn stone 1 fr. 12 sous per do.; marble and granite 16 fr. per do.; large slates 5 fr.; small do. 4 fr.; bricks 6 fr.; tiles 7 fr. 10 sous; and square pavements 5 fr. per 1,000; potter's clay and sand, 12 sous per cubic

metre; turf 1 fr. per 100; laths 10 fr. per 100 bundles; wood 8 and 10 fr. per stère, according to the quality or form; dry cheese 2 sous per kilogramme; salt 1 sous per do.; white wax, and wax and spermaceti candles 6 sous per do.; bees-wax and rough spermaceti 4 sous per do.; hops 2 sous per do.; tallow and tallow candles 3 fr. per 100 kilogrammes; barley 1 fr. per hectolitre.

Detailed instructions are annexed to the tariff, by which its application is regulated in all cases, and abuses in levying the duties are prevented. The duty upon grapes, with certain exceptions, is fixed annually at the time of the vintage. Every driver of vehicles containing articles subject to duty, is bound to make declaration thereof at the bureau before he enters Paris; to show his way-bill to the officers, and pay the duties, upon pain of a fine equal to the value of the articles in question. The officers have power to make any examination necessary to ascertain the truth of his declaration. Any article introduced without having been declared, or upon a false declaration, is liable to be seized. Persons in private carriages upon springs cannot be detained for the examination of their packages. Every person, however, suspected of availing himself of such exception, in order to defraud the revenue, is liable to have his carriage examined, but if no fraud be found, he can lodge a complaint against the officer. The officers cannot use the probing-iron in their examination of boxes, packages, etc. declared to contain goods that may suffer damage. Diligences, waggon, carts, cabriolets, and all carriages for transport are subject to examination. No individual, whatever be his dignity, office, or functions, is exempt from the duties.

COMMERCE.—Before the revolution, Paris could scarcely be called a commercial city, its exportation and mercantile speculations being upon a very limited scale. But it is widely different at present. Its chief commercial operations are transacted by sixty principal banking-houses, and about 900 merchants. The negotiation of public or private funds is committed to sixty sworn stock-brokers, called *agens de change*, who alone can legally certify the price of stocks and the

course of exchange. The *courtiers de commerce*, who are sixty in number, exercise the same power on the current price of gold and silver bullion, and raw materials of every kind. These two companies meet respectively for this purpose daily, after the Exchange is closed. Every week the *Chambre de Commerce*, composed of the prefect of the department and fifteen of the most respectable merchants, assemble at the Exchange, to consult and present to the government their views on the objects calculated to augment the prosperity of commerce, prevent smuggling, etc. In order to settle differences that arise, in commercial affairs, an assembly of the notable merchants of Paris choose from among themselves a tribunal, consisting of a president, eight judges, and fifteen assistant judges (*suppléans*), whose nomination is confirmed by the king. The tradesmen of Paris are computed at 38,000. The amount of goods and merchandize exported to foreign countries in 1827, was, according to the declarations made at the Custom-House, 42,495,541 fr. In 1824 it was 48,411, 591 fr., and in 1826, 38,366,888 fr.

MANUFACTURES.—Manufactures were in a languishing state in France before the administration of Colbert. Louis XIV established the manufactory of Plate Glass, in the faubourg St.-Antoine; of tapestry, called *des Gobelins*; and of carpets, in the buildings of the Savonnerie. These public establishments and a few private enterprises were attended with success. Upon the breaking out of the revolution, France being cut off from communications with other nations, was compelled to employ her internal resources, and many new inventions, with machinery and ingenious processes, were introduced. Some great capitalists, assisted by skilful artists, established in the vast buildings of the suppressed monasteries, manufactories of every kind. The royal tobacco and snuff manufactory, at Gros-Caillou, which is a government monopoly, employs 300 men and 340 women, whose wages amount to 380,000 fr. a year. About 500 work-people were discharged, in 1829, in consequence of the erection of extensive machinery by an Englishman. The quantity manu-

factured is 3,550,000 kilogrammes, the product of which is 26,125,000 fr., at a net profit on the average of 4 fr. per kilogramme. The tobacco and snuff manufactured here, form about one-fifth of the total consumption of France. The fan manufactories, 15 in number, employ in Paris 334 men, 500 women, and 166 children, besides 1200 fan-stick makers in the department of the Oise, whose total annual wages amount to 684,390 fr.; the product of fans is 1,013,000 fr., of which, to the value of 100,000 fr. are sold in France. The paper-hangings manufactories are 72 in number; the work-people 4116, including 600 women and 1200 children; the annual wages 3,048,000 fr., and product 13,795,473 fr. Establishments for wool-dressing, 25; work-people, men, women, and children, 660; wages 118,800 fr. for 100 days in the year; product 6,976,200 fr. Establishments for dressing sheep-skins, 30; work-people, 400; wages 129,200 fr., for 190 days of the year; product 4,644,000 fr. Woolmongers 22; who sell annually to the value of 16,721,134 fr. Manufactories of blankets and cotton counterpanes 24; work-people 1050; annual wages 787,500 fr.; product 3,359,986 fr. Jewellery, in gold and precious gems, is manufactured in Paris annually to the amount of 16,897,600 fr.; and the quantity sold, including the diamonds and other precious stones imported ready cut, amounts to 36,827,410 fr. The value of marbles, with the workmanship, sold in Paris in 1827, amounted to 3,205,400 fr.; that of crystal to 3,574,000 fr.; that of lithographic prints, circulars, etc. to 2,045,000 fr.; that of alkalis to 4,158,000 fr.; and that of gas, including the coke, tar, and ammoniac waters produced at the gas-works, to 1,267,800 fr. The following official statement of the value of many articles exported to foreign countries from Paris in 1827, will tend to show further, the importance of the manufactures of the French capital:—silk goods 8,009,202 fr.; paper, books, engravings, etc. 4,717,112 fr.; porcelain, earthenware, glass, and looking-glasses, 2,009,492 fr.; cotton goods 720,401 fr.; cachemires 160,394 fr.; woollen goods 1,018,398 fr.; linen goods 1,237,341 fr.; chemical productions 1,087,701 fr.; skins and leather

goods 1,505,281 fr. ; perfumery 548,634 fr. ; silver, and silver-gilt plate 912,482 fr. ; metals (gold and silver bullion excepted) 2,451,712 fr. ; haberdashery 1,273,881 fr. ; made up articles, such as bonnets, etc. 5,590,659 fr. ; clocks, etc. 798,960 fr. ; gold and silver trinkets 1,055,121 fr. ; hats 157,709 fr. Colours, mineral acids, and salts, formerly purchased abroad at a great expense, are now fabricated by the chemists of the capital. The paper for hangings exhibits great elegance of design, and beauty of colouring. Every kind of elegant furniture is made, as well as steel ornaments, cutlery, and arms. Bronze is fashioned into a thousand forms, and some present *chefs-d'œuvre* in statuary and chasing. Paris has long been famous for jewellery and trinkets, remarkable for their elegance and the perfection of their workmanship, but which certainly are wanting in solidity. The capital was formerly celebrated for the fine specimens of typography which issued from the presses of the Stephenses, the Garamonts, and the Barbous. The Didots still support its ancient reputation, by the beautiful editions which they produce. In short, the manufactures of Paris are now so extensive that their annual product amounts to 230,000,000 fr.

FINE ARTS.—Francis I introduced the Fine Arts into France from Italy. Under Louis XIV, Colbert founded the academies of painting, sculpture, and architecture ; and a few privileged scholars were sent to Rome to study the masterpieces of antiquity. The buildings erected in the reign of that prince, are impressed with grandeur. Under Louis XV the beautiful was substituted for the sublime. In the reign of Louis XVI, Gondouin produced, in the School of Medicine, begun under Louis XV, a specimen of architecture pure, simple, and finished ; and Vien created a new School of Painting. At present Paris possesses many artists who tread with honour in the steps of their predecessors. A lively interest for the Fine Arts was excited when the Louvre contained the finest paintings of the different schools, and the most renowned statues of antiquity ; and the ready access to the Museums, afforded to all classes of society without expense, contributes in no

small degree to cherish in the public mind an attachment to the Arts. Every two or three years, since 1673, there has been, at the Louvre, an exhibition of the productions of living artists.

A distribution of prizes is made annually by the Academy of Fine Arts of the Institute; and the successful candidates are sent to Rome for three years, at the expense of the government.

SCIENCES.—The age of Louis XIV was remarkable for the excellence of the scientific works produced in France; and the successors to the great writers of that age kept up the literary fame of their country during the long reign of Louis XV. In the early stages of the revolution, literature and science declined, but shortly after, the Polytechnic School, the Normal School, and the Institute were created. The physical sciences have been cultivated in France, during the last thirty years, with the greatest success; and the names of Lagrange, Laplace, Berthollet, Vauquelin, Chaptal, Lacépède, Cuvier, Dupin, Gay-Lussac, Arago, De Lamarck, Thénard, and Haüy must be familiar to most of our readers. The Academy of the Sciences, in the present day, is one of the first societies in Europe. Scientific men of every nation are always anxious to attend the meetings, to which they can be introduced by a member to whom they are personally known, requesting that favour of the president.

MANNERS AND CUSTOMS OF THE PARISIANS.—In this great city, where nearly a million of persons, having very little knowledge of each other, are collected, each one fixes in the quarter best suited to his fortune, or most favourable to his pursuits. The majority of the population of each *quartier* is composed of a particular class of inhabitants, with peculiar habits and manners. The active and polished Parisian, in the faubourg St.-Germain, or the Chaussée-d'Antin, is very different from the pensive inhabitant of the Marais, and still more from the laborious and coarse occupant of the northern faubourgs.

The constitution of the Parisians, in general, is good, their complexion fair, and the women possess those

lively charms and graces which many think superior to beauty. The Parisian is industrious and inventive, polite, inquisitive, enthusiastic, and inconstant; endowed with wit and taste, but satirical, and eager in his pursuit of pleasure. Being naturally brave, his courage, when ill directed, has been seen to degenerate into cruelty and ferocity; and, from their credulity and ignorance, the populace are easily led into criminal excesses. Paris has produced many great geniuses in the sciences, literature, and the fine arts. The conversation of the higher classes is polished, and the learned are easy of access and communicative. The middling and lower classes are good and kind; and it is certain that vice does not now present itself at Paris with such effrontery as in the middle of the eighteenth century.

The tradesmen of Paris, and indeed of all France, have an impolitic custom of asking much more than they will take. Even their own countrymen are obliged to bargain and cheapen with the greatest obstinacy. Travellers, therefore, should be very circumspect in the purchases they may make.

A stranger should certainly fix himself in the neighbourhood of his business, of the society he frequents, or the amusements he wishes to enjoy. In the magnificent hotels of the faubourg St.-Germain, in the environs of the Tuileries, and in the faubourg St.-Honoré, are collected the nobility, the ministers, the foreign ambassadors, and strangers of distinction. The *quartier* Feydeau, the *Chaussée-d'Antin*, and the boulevard des Italiens are occupied by bankers, capitalists, and stock-brokers. The environs of the Palais-Royal are peopled by rich tradesmen and shopkeepers. Here may be seen the richest dresses, newest fashions, and most precious trinkets. The hotels in this opulent and active quarter, which is at once the centre of business and diversion, are generally filled with strangers.

Luxury diminishes as we approach the rue St.-Denis; warehouses of silks, stuffs, linen, and woollens, are found towards the Pont-Neuf. The quai de la Ferraille displays its hardware. On the quai des Orfèvres are the principal goldsmiths and silversmiths. On the quai des

Lunettes are the opticians and mathematical-instrument makers. The Halles and the rue des Lombards are famed for their wholesale groceries. In the rues Sainte-Apolline and Meslay are the principal manufactories of gauze, shawls, and fancy stuffs.

The inhabitants of the Marais are generally annuitants or persons of small fortune. Lodgings here are spacious and cheap, and the manners resemble those of the inhabitants of a provincial town.

In the tranquil and airy faubourg St.-Germain, many persons, and chiefly the old nobility, live in handsome style. Here also lodgings are cheap. The quartier St.-Jacques is peopled by professors, men of letters, and students of law and medicine. In the neighbourhood of the Palais de Justice reside a great number of advocates and persons connected with the courts of law. As we approach the faubourgs, we find the labouring classes. On the borders of the river Bièvre, are tanners, dyers, brewers, wool and cotton-spinning manufactories, and manufactories of pottery and blankets. The extremities of the faubourgs are occupied by waste grounds, or gardens which supply flowers, vegetables, and shrubs, for the wants and luxury of the metropolis.

One of the most distinctive characteristics of the Parisians, and of the French in general, is that uniform politeness which pervades all classes. One is surprised at the ceremonies of courtesy and expressions of politeness among the lower orders. They greet each other in the streets with great ceremony, and always address *Monsieur*, *Madame*, or *Mademoiselle*. It may be observed that boxing is nearly unknown in France.

The prostitutes being all under the immediate inspection of the police, are by no means so obtrusive and troublesome as in London. Many have some settled occupation during the day, and are not so profligate and degraded as in other large towns.

The Parisians are extremely fond of dancing, theatrical entertainments, public gardens, and promenades. In many of the families, most agreeable parties meet in the evening to join in the dance, the concert, or the card-table. A late English writer, in his description of man-

ners and society in Paris, says of the fair sex:—"The characteristic feature of their beauty is expression. Besides the ease of her manners, a French woman has commonly a look of cheerfulness and vivacity. The women in the middle ranks are active and industrious wives, and tender mothers. The manners of those in polished society are playful and sprightly; and in gaiety, accomplishments, grace, and modesty, the Parisian fair are inferior to none. The dress of the fair sex in France is at once modest, simple, and beautiful; their manners are enchantingly diffident, and certainly would scarcely startle the most prim puritan of modern days. They do not address a stranger at all, but expect first to be spoken to. From this faithful portrait of female manners, we turn to consider the character of the other sex. Much of that attentive politeness, which existed before the revolution, has been exchanged for a more sedate manner, and a feeling of independence. The company of the softer sex is too often neglected for the *café*, the gaming-table, and the theatre. In this sketch of character, we must not omit to notice the scrupulous honesty of the French, in restoring lost property to its owner. The postilions, coachmen, servants, etc., may generally be trusted with confidence. The tradesmen, also, though they will ask more than they mean to take for their goods, will cheerfully, and unasked, restore to you your purse, umbrella, cane, or any thing you may have left in their shop by accident, and even if not reclaimed for a considerable time."

CHAPTER III.

KING'S COUNCIL. CHAMBERS OF PEERS AND DEPUTIES.

KING'S HOUSEHOLD. PUBLIC OFFICES, ETC.

COUNCIL OF MINISTERS.—This council is composed of the secretaries of state, who assemble under the presidency of the king, the president of the council, or one of their own number. They deliberate on adminis-

trative legislation, on all that concerns the general police, the safety of the throne and kingdom, and the maintenance of the royal authority.

PRIVY COUNCIL.—The number of the members of this council is not fixed. It is composed of such princes of the royal family and of the blood, as the king thinks proper to summon to it, and of the secretaries and ministers of state. The only affairs which they discuss, are such as are specially submitted to them.

COUNCIL OF STATE.—This council is composed of such members of the royal family as the king may be pleased to summon, the ministers, secretaries of state, ministers of state, masters of requests and auditors. This council prepares the laws which are to be presented to the Chambers, decides questions relative to the qualifications of electors, and pronounces upon litigations in administrative affairs. It is divided into four sections, or committees, viz.—of justice and litigation; the interior and commerce; the finances; and the marine and war. It is presided by the king, or the minister to whose department the question for discussion appertains. Some of the members employed in *ordinary service*, are heads of a branch of the public administration at Paris; others, in *extraordinary service*, fill the chief posts in the administration of the departments, and the military and maritime divisions. The Secretary General's office is at the Louvre. The committee of justice and litigation assembles at the Louvre; that of the interior and commerce, at No. 103, rue de Grenelle, faubourg St.-Germain; that of the finances, at the hotel of the minister of the finances; and that of the marine and war, at No. 61, rue de l'Université.

CHAMBER OF PEERS, Palace of the Luxembourg, rue de Vaugirard.—This body forms an essential part of the legislative power. Their sanction is necessary for the enactment of all laws, upon which they deliberate and vote with closed doors. The chamber is composed of Peers created by the King, possessing the hereditary titles of Duke, Marquis, Count, Viscount, and Baron, who take their seat in the chamber at the age of twenty-five years, and vote at thirty. It is convoked

by the King at the same time as the deputies of the departments, and has the Chancellor of France for its president. The members of the Royal Family and the Princes of the Blood are Peers in their own right, but can never sit in the Chamber but by the King's command. This Chamber takes cognizance of all crimes committed by its own members, as well as cases of high-treason, and attempts against the safety of the state. Of the ecclesiastical Peers, cardinals have the title of duke, archbishops and bishops that of count. The eldest sons of peers bear the following titles: —viz.: —The eldest son of a duke, the title of marquis; of a marquis, that of count; of a count, that of viscount; of a viscount, that of baron; and of a baron, that of chevalier. The younger sons of peers bear the title next in degree to that of their elder brother. A peer of France is always addressed as *Sa Seigneurie*.

CHAMBER OF THE DEPUTIES OF THE DEPARTMENTS, *Palais Bourbon*.—This chamber is composed of the deputies chosen by the electoral colleges, who are nominated for seven years. They are required to be French subjects who enjoy civil rights, are forty years of age, and pay at least one thousand francs per annum in direct taxes. The president is chosen by the King, out of five candidates presented by the deputies. Its meetings are public, but strangers may be excluded upon the demand of five members. For the examination of law-projects sent to it by the government, the chamber divides itself into nine *bureaux*. It is convoked annually by the King, who can prorogue or dissolve it at pleasure. In case of dissolution a new chamber must be created within the space of three months.

KING'S HOUSEHOLD.—The civil establishment of the King's household is divided into six sections, called *services*, viz. 1st, Grand Almonry of France, of which the office and treasury are at No. 2, rue de Bourbon; 2d, Grand Master of France, hôtel d'Elbœuf, place du Carrousel; 3d, Grand Chamberlain, No. 2, rue St.-Florentin; 4th, Grand Equerry, office at No. 14, place du Carrousel; 5th, Grand Huntsman, office at No. 26, rue Neuve-du-Luxembourg; 6th, Grand Master of the Ceremonies, No. 12, rue de Varennes.

King's Household Troops.—The King's Household troops consist of four companies of horse body guards, a company of ordinary foot-guards, and the King's *Maréchaux* and *Fourriers de logis*.

The companies of the horse-guards are respectively named after the princes or dukes who command them, and are distinguished by belts of different colours, as follows:—Company de Croi, white;—de Noailles, blue;—de Grammont, green;—de Luxembourg, yellow. When not in attendance on the King, the two former companies keep garrison at Versailles, and the two latter at St.-Germain-en-Laye. Their hotel or barracks at Paris are on the quai d'Orsay.

The company of ordinary foot-guards occupy barracks at No. 5, rue Neuve-du-Luxembourg.

The King's *Maréchaux* and *Fourriers de logis* dwell at No. 28, rue St.-Thomas du Louvre.

A company of guards called *compagnie des gardes de la Prévôté de l'hôtel*, was disbanded in 1817, but the office of *Lieutenant-général d'Epée* is still retained.

The general administration of the King's household troops is at No. 31, rue Chantierine; the treasury at the galerie Neuve, palace of the Tuileries; and the hospital at No. 12, rue Blanche.

In this place we may speak of the royal guards, which form four divisions, two of infantry and two of cavalry. Each division is composed of two brigades and each brigade of two regiments.

Four marshals of France appointed by the king, perform quarterly, near his person, the functions of major-general of the royal guards. The divisions are commanded by lieutenant-generals, and the brigades by major-generals. They also discharge the duties of inspectors-general, and correspond directly with the minister of war.

Each regiment of infantry is composed of three battalions, organised like those of the line. Each regiment of cavalry consists of six squadrons.

The artillery of the royal guards is composed of three regiments; one of foot, which has eight companies, one of horse artillery, which has four, and one of train,

which has six. The artillery of the royal guards are stationed at Vincennes and at the Ecole Militaire. The King is colonel-general of this corps.

The general staff is established in the Galerie neuve, palace of the Tuileries. The hospital is in the rue St.-Dominique, Gros-Caillou.

OFFICES OF THE MINISTERS, SECRETARIES OF STATE.*

MINISTER OF JUSTICE.—The office and residence of the minister of justice is situated at No. 17, place Vendôme. This branch of the public service comprehends the organization of the whole judicial department and the body of notaries; correspondence with the royal courts and the court of cassation; letters of grace and naturalization, the royal printing office, etc. The entrance to the office open to the public is at No. 17, rue Neuve-du-Luxembourg.

MINISTER FOR FOREIGN AFFAIRS.—Residence and office, boulevard des Capucines. This department embraces correspondence with foreign powers, the maintenance and execution of political and commercial treaties and conventions, etc. The office for passports and certificates, No. 16, rue Neuve-des-Capucines, is open daily from 11 to 4 o'clock.

MINISTER OF THE INTERIOR.—Residence No. 101, rue de Grenelle St.-Germain. To this minister belongs the superintendence of the correspondence with the prefects of the departments; the prisons; benevolent institutions; agriculture; high-roads; premiums; learned and scientific societies; departmental museums; the public buildings and monuments of all France; bridges, mines, home commerce; the granting of patents, etc.

MINISTER OF WAR.—Residence and general administration No. 82, rue St.-Dominique. This branch of the public service comprehends the correspondence with the civil and military authorities upon every thing that concerns the safety of the state; the movement of troops, the military police; the manufactories of arms; the

* Audiences of the ministers must be requested by letter, and on stamped paper.

clothing and arming of the troops; the gunpowder manufactory; the fortifications; the barracks and military establishments; the military hospitals; the *hôtel des Invalides*, etc.

MINISTER OF THE MARINE.—Residence and general administration No. 2, rue Royale St.-Honoré. Under the superintendence of this minister are the ports and arsenals; the movement of the naval forces; the construction and arming of vessels; the victualling of the naval forces; the naval hospitals; the correspondence with the maritime prefects, etc.

MINISTER FOR ECCLESIASTICAL AFFAIRS AND PUBLIC INSTRUCTION.—No. 24, rue des Saints-Pères. To this department belongs the presentation of persons for archbishoprics, bishoprics, and other ecclesiastical dignities (except when the minister is a layman, in which case a prelate holds what is called the *feuille des bénéfices*); affairs concerning the catholic religion and public instruction; the expenses of the catholic clergy; the diocesan edifices; the royal colleges; the royal *bourses*, etc.

MINISTER OF THE FINANCES.—Residence and general administration rue de Rivoli, No. 48. This department comprehends the taxes; the sinking fund; the post-office; the lottery; the mint; the forests; the extraordinary domains; and all the establishments which yield a product to the royal treasury.

INTENDANT GENERAL OF THE KING'S HOUSEHOLD.—Residence and offices No. 121, rue de Grenelle St. Germain. The minister of state who holds this post has no seat in the council of ministers. Under his superintendence are all the persons connected with the king's household, civil and military; the orders of knighthood; the buildings and domains of the crown; the museums of Paris and Versailles; the royal theatres; the medal mint; the royal manufactories, etc.

FOREIGN AMBASSADORS, ETC.

ENGLAND.—*Ambassador*, No. 39, rue du faubourg St.-Honoré.—*Consul*, No. 4, rue des Champs-Élysées.

AUSTRIA.—*Ambassador*, No. 107, rue St.-Dominique.

RUSSIA.—*Ambassador*, No. 1, rue des Champs-Élysées.

PRUSSIA.—*Minister Plenipotentiary*, No. 86, rue de Bourbon.

SPAIN.—*Ambassador*, No. 12, rue de l'Arcade.

UNITED STATES.—*Minister Plenipotentiary*, No. 82, rue de l'Université.—*Consul*, No. 14, rue Plumet.

PORTUGAL.—

BRAZIL.—*Chargé d'affaires*, No. 55, rue de la Pépinière.

LOW COUNTRIES.—*Minister Plenipotentiary*, No. 17, rue de la Ville-l'Evêque.

BADEN.—*Minister Plenipotentiary*, No. 11, rue St. Florentin.

BAVARIA.—*Minister Plenipotentiary*, No. 35, rue du Faubourg St.-Honoré.

DENMARK.—*Minister Plenipotentiary*, No. 23, rue de Varennes.

HAMBURGH, FRANKFORT, BREMEN AND LUBECK.—*Resident Minister*, No. 4, rue Chauchat.

HANOVER. *Minister Plenipotentiary*, No. 5, rue d'Antin.

HESSE DARMSTADT.—*Chargé d'affaires*, No. 10 bis, rue de la Ville-l'Evêque.

MECKLENBURGH STRELITZ, Saxe-Weimar, Saxe-Gotha, etc.—*Resident Minister*, No. 37, cloître St.-Germain-l'Auxerrois.

PARMA. *Chargé d'affaires*, No. 107, rue St.-Dominique.

ROME.—*Nuncio*, No. 11, rue de la Planche.

SARDINIA. *Chargé d'affaires*, No. 69 rue St.-Dominique.

SAXONY.—*Minister Plenipotentiary*, No. 21, rue de la Pépinière.

TWO SICILIES. *Ambassador*, No. 57, rue de l'Université.

SWEDEN AND NORWAY.—*Minister Plenipotentiary*, No. 7, rue Neuve-des-Capucines.

SWITZERLAND.—*Chargé d'affaires*, No. 23, rue Neuve-des-Mathurins.

TUSCANY. *Resident Minister*, No. 13, rue Ville-l'Evêque.

TURKEY.—*Chargé d'affaires*.

WURTEMBERG.—*Minister Plenipotentiary*, No. 11, rue Neuve-des-Capucines.

MECKLENBURGH-SCHWERIN.—*Chargé d'affaires*, No. 14, rue de la Madeleine.

ELECTORAL HESSE.—*Resident Minister*, No. 7, rue de Clichy.

NASSAU.—*Chargé d'affaires*, No. 10 bis, rue de la Ville-l'Evêque.

LUCCA.—*Minister Plenipotentiary*, No. 12, rue de l'Arcade.

CHAPTER IV.

COURTS AND TRIBUNALS.

THE minister of justice is the supreme head of all the judicial courts in the kingdom, and is the keeper of the seals. To him belongs the organization and superintendence of the entire judicial system, and of the body of notaries.

COURT OF CASSATION, Palais de Justice.—This is the supreme court of appeal from all the tribunals of France, and is called *court of cassation*, because it can quash (*casser*) the sentences of inferior tribunals. This court, when presided by the minister of justice, can censure the *cours royales*, or inferior courts of appeal, and can, for grave reasons, suspend the judges from their functions, or summon them to render an account of their conduct. It does not take cognizance of affairs themselves, but only sets aside sentences, in cases of informality, or misapplication of the law; after which it refers the affair itself to a competent tribunal. Generally speaking, there is no appeal to this court from the sentences of justices of the peace, nor from those of military and naval courts. Every year the court of cassation sends a deputation to the king, to indicate such points as it has learned by experience to be defective in the laws. The time allowed for making an appeal, in civil matters, is *three months*; in criminal matters, misdemeanours, and breaches of police regulations, only *three days*.

The court of cassation is composed of a president, 3 vice-presidents, and 45 counsellors, nominated for life by the king. It is divided into 3 sections, called sections of *requests*, of *civil* and of *criminal cassation*. Every decision is given by a majority of the suffrages;

and, in case of an equal division, 5 other counsellors are called in. With the court of cassation is a *procureur général* of the king, six *avocats généraux*, a chief registrar, and 4 under-registrars. A college of 60 advocates has the exclusive right of pleading in this court, and in the king's councils. The two civil sections have a vacation, but the criminal section always continues sitting.

COUR DES COMPTES, Cour de la Sainte-Chapelle.—This court is the next in rank to that of cassation, and enjoys the same prerogatives. It examines all the principal accounts of the kingdom, and consists of a chief president, 3 presidents, 18 masters of accounts, 80 *référéndaires*, a *procureur général* of the king, and a registrar. It is divided into three sections or chambers. The first decides matters relating to the public receipts; the second, such as relate to the public expenditure; and the third, the receipts and expenses of the *communes*. Every year, a committee, composed of the president and four commissioners appointed by the king, examines the observations made by the court during the preceding year. Their report is transmitted to the minister of justice, who lays it before the king.

COUR ROYALE, Palais de Justice.—This court is composed of a chief president, 5 presidents, 54 counsellors, 12 auditor-counsellors, a *procureur général* of the king, 4 *avocats généraux*, 11 deputy-advocates, and a registrar. It is divided into 5 chambers; 3 civil, one of appeal from sentences for misdemeanours, and one for indictments, exclusive of the court of Assizes, which holds two sessions monthly, and consists of one section or two, according to the number of prisoners for trial. For the assizes, the keeper of the seals, or the first president, appoints a certain number of counsellors as judges. Audiences are given every day, except Sundays and holidays, from nine till twelve. The advocates who attend this court are very numerous. An office for gratuitous counsel to the indigent is open every Tuesday, from one to four, in the library of the order of advocates, at the Palais de Justice. The solicitors or attorneys attached to this court, called *avoués*, are licentiates in law. They have a *chambre* for maintaining their own discipline and regulations.

TRIBUNAL DE PREMIÈRE INSTANCE.—This tribunal is composed of 42 judges, and is divided into 7 chambers, each composed of six judges and two deputy-judges. Of these chambers, 5 take cognizance of civil matters, and the sixth and seventh of misdemeanours. With this tribunal is a *procureur* of the king, 15 deputy-procureurs, a chief-registrar and 24 under-registrars. The audiences for civil affairs are held every day, except Sundays and Mondays, between 10 and 12 in the morning. The chamber for misdemeanours is open at 10. There are no advocates at the tribunal de première instance, but only *avoués*; their number is 130.

NOTARIES.—The number of notaries resident in Paris, and who exercise their profession within the jurisdiction of the royal court, is 114; they make wills, leases, mortgages, title-deeds of estates, and other deeds; they give security to the government, and on retirement or death, their places can be sold. The *avoué*, or attorney, never transacts business of this kind. The latter can act in a court of law, which a notary cannot. Their chamber of discipline holds a meeting in the place du Châtelet every Thursday, at eight o'clock in the evening. On Tuesdays, they sell estates and other real property by auction.

COMMISSAIRES PRISEURS. (*Appraisers and Auctioneers.*)—The number of these in Paris is fixed at eighty. They have the exclusive privilege of appraising and selling goods by auction. The chamber of discipline of the *Commissaires priseurs* holds a sitting at No. 3, rue Jean-Jacques Rousseau, on Thursdays, at seven o'clock in the evening.—This body is subject to the jurisdiction of the *procureur du roi*, at the tribunal de première instance.

TRIBUNAL DE COMMERCE, at the Exchange. The judges of this tribunal are respectable merchants, principally heads of the most ancient houses, who are nominated in a general assembly of merchants, and confirmed by the king. The tribunal is composed of a president, eight judges, fifteen deputy-judges, and has a registrar (*greffier*), under-registrars, and bailiffs (*huissiers*).

This tribunal holds its sittings every Tuesday, Thursday, and Friday, at ten, for summary causes; and on

Monday and Wednesday at twelve, for pleadings. Attached to this court are ten officers, called *Gardiens de Commerce*, who apprehend such persons as the trial decides shall be arrested.

TRIBUNAL OF MUNICIPAL POLICE, Palais de Justice. The justices of the peace sit here alternately, and deal upon the breach of police regulations where the penalty does not exceed five days' imprisonment, or a fine of 5 fr. A commissary of police fulfils the office of counsel for the prosecution.

TRIBUNAUX DE PAIX.—In each municipal *arrondissement* there is a *tribunal de paix*, principally for the adjustment of disputes relative to money matters, which hold its sittings as follows:—first *arrondissement*, No. 55, rue Caumartin; second, No. 3, rue d'Antin; third, No. 1, rue Hauteville; fourth, No. 4, place du Chevalier Guet; fifth, No. 7, cloître St.-Jacques de l'Hôpital; sixth, No. 11, rue de Vendôme; seventh, No. 32, rue du Roi-de-Sicile; eighth, No. 14, Place Royale; ninth, No. 25, rue Geoffroy-l'Asnier; tenth, No. 4, rue de Bourbon; eleventh, No. 24, rue Servandoni; twelfth, No. 31, quay de la Tournelle.

In the present chapter such observations upon French laws as are interesting to foreigners naturally find their place.

CIVIL RIGHTS.—All persons residing in France are subject to the police laws, and bound to observe regulations connected with the public safety.

An important difference is to be remarked between *résidence* and *domicile*. A foreigner resident in France enjoys the same civil rights as are or may be granted to Frenchmen by the treaties with the nation to which such foreigner belongs. He cannot, however, establish his *domicile* in France without the King's express permission; this being obtained, he is then admitted to the participation and enjoyment of all the civil, though not of the political rights, of French subjects.

ARREST FOR DEBT.—A foreigner not domiciled in France, against whom a native has obtained a judgment,

for debt, is liable to be imprisoned for life unless he satisfies his creditor; whereas a Frenchman cannot be detained for a term exceeding five years.. A French subject cannot be arrested for debt until a judgment has been pronounced against him in a court of justice; but a foreigner may be arrested peremptorily in virtue of a judge's warrant, and detained previous to a judgment against him being obtained.

No foreigner can compel another foreigner with whom he has contracted an engagement to appear before a French tribunal, except in criminal or commercial affairs, as the courts of France claim no jurisdiction between foreigners.

WILLS.—According to the laws of France, a will may be olographic, made by public act, or in the secret form:—An olographic will should be written throughout, dated, and signed by the testator. A single word in the hand of another person would render it null and void. The will by public act is received by two notaries in the presence of two witnesses or by one notary in the presence of four witnesses; in both cases it must be read over to the testator in the presence of the witnesses; and mention must be made in the will of all these circumstances. If the will be dictated in a particular or provincial idiom, the notary will write it in correct language. The will must be signed by the testator, or, if he cannot write, express mention must be made in the will of his declaration to that effect. The will must be signed by the witnesses.

When a testator makes a mystic or secret will, he must sign it, whether he has written it himself or caused it to be written by another. The paper containing it, or that serving as the cover, must be sealed. The testator must present it thus sealed to the notary, and six witnesses, at least, or cause it to be closed and sealed in their presence, and must declare that the contents of such deed are his will, written and signed by himself, or written by another, and signed by himself. The notary thereon draws up the superscription, which must be written on the paper, or on the sheet which serves as a cover, and this must be signed, as well by the

testator as by the notary, and the witnesses: Persons who cannot read, are not allowed to dispose of their property by a mystic or secret will. In case a testator cannot speak, but is able to write, he may make a mystic will, provided it is throughout written, dated, and signed by himself; and at the time of delivering it to the notary in the presence of witnesses, he writes at the top of the superscription that the deed which he delivers is his will.

BIRTHS.—The French laws require that upon the birth of a child, declaration thereof should be made at the *mairie* within three days after it has been born, the infant being at the same time *shown* to the mayor or his deputy. This declaration should be made by the father, the physician, the midwife, or some other person present at the delivery, or by the individual at whose house the birth took place. If this formality be neglected, all the persons present at the *accouchement* are liable to fine and imprisonment. A child born in France of a foreigner is a foreigner; but within a year after he has become of age he can claim a participation and enjoyment of civil rights.

Baptism, which is always celebrated at church, is nearly the same as in England, except that the priest puts a grain of salt into the infant's mouth. A god-father and god-mother (never two of each) engage to superintend the piety and morality of the child, and they perform the engagement full as strictly as in protestant countries.

MARRIAGE.—No licenses are granted in France for marriages to be celebrated in private houses. The civil magistrate alone is invested with power to unite the parties, but it is usual to comply with the religious ceremony, and it not unfrequently happens that when this formality has been omitted, the priest refuses to perform the burial-service over the remains of the refractory husband or wife, in case of death. Banns are published twice in the parish-church, and even princes are not exempt from their publication. During a part of the nuptial service at church, two relations or friends hold a white cloth fringed and embroidered over the happy pair.

Marriages celebrated by a minister of the Church of

England, in the house or chapel of the British Ambassador, are as valid as if solemnized in England, regard being had to all the forms prescribed by law. Marriages between British and French subjects are void, if the formalities required by the French laws have not been observed. The law of France does not take cognizance of the English law of divorce. An Englishwoman marrying a Frenchman becomes naturalized by the marriage. A Frenchwoman who marries a foreigner follows the condition of her husband.

DEATHS.—In case of death it is requisite that a declaration thereof should be made at the *mairie* by the relatives or friends of the deceased, or by the person at whose house the death takes place. The body is then visited by the mayor or a physician appointed by him, to ascertain the causes of dissolution, and cannot be interred without authorisation from the former. An erroneous opinion generally prevails that a corpse must be interred within 24 hours after decease. So far is this from being the case, that the regulations relative to funerals require that no one should be buried *till after that time has elapsed*. The second day after that on which dissolution takes place is usually fixed for the funeral. In case a deceased person leaves personal property, seals are affixed thereon by the *juge de paix*, till the heirs or legatees can establish their claims, in order that the effects may not be exposed to depredation; and in the event of the absence of the parties interested, the seals remain unbroken till they can take possession in person or by proxy. The affixing of seals may be required by the heir or representatives of the deceased, by any person interested in the property, by creditors, servants, etc. With regard to foreigners, the *juge de paix* proceeds to this formality of his own accord, as soon as intelligence of a death reaches him.

The most singular part of the ceremony at funerals is the exposure of the coffin containing the remains at the street-door, with candles and holy-water placed near it; and such persons passing as think proper, sprinkle the coffin and make the sign of the cross. The rich are placed in the hall, which is ornamented with black

draperies and numerous lights. On some occasions the priests meet the body at the house, and precede the hearse to the church, chanting with choristers all the way. The length of the service, and the ornaments of the church, depend upon the amount paid. Mass at funerals sometimes lasts two or three hours, and the church is hung with black cloth, even to the exterior of the doors. Relations, friends and strangers, walk round the coffin, make a kind of procession, and as they sprinkle holy-water on the coffin, repeat the words: *Requiescat in pace*. The priests and male relatives and friends follow to the cemetery. Women seldom attend funerals in Paris, and never, except among the lower classes, follow farther than the church. (See page 44.)

FISHING.—Every person is allowed to fish with a line and float, except during the spawning season, in all running water belonging to the government. The fishing season is fixed by a royal ordonnance.

SHOOTING.—Any one has a right to shoot, who obtains at the prefecture a certificate called *port d'armes*, for which he pays 15 fr. a year, and a *permis de chasse* from the proprietors of the grounds on which he sports. The shooting season, which is fixed by government, usually lasts from the 1st of September to the 1st of April.

CHAPTER V.

MILITARY GOVERNMENT, CIVIL ADMINISTRATION, ETC.

SUPERIOR COUNCIL OF WAR.—This council, which is presided by the dauphin, and is composed of sixteen members, was created in 1828. Its office is to discuss laws, ordonnances, regulations, and decisions, concerning the organization and legislation of the army, before they are submitted to the king for his approbation.

GENERAL STAFF OF THE FIRST MILITARY DIVISION, No. 1, rue de Bourbon.

STAFF OF THE GARRISON OF PARIS, No. 7, place Vendôme.

COURT MARTIAL, No. 39, rue du Cherche-Midi.

CIVIL ADMINISTRATION.

PREFECTURE OF THE DEPARTMENT, Hôtel-de-Ville. Th

office is open daily from three to four o'clock in the afternoon, except on holidays. Besides the duties common to the other prefects of the kingdom, the prefect of the department of the Seine exercises, for the city of Paris, nearly all the functions of a mayor, except such as relate to the civil state. He superintends all the public buildings and establishments, the edifices devoted to divine worship, the public works, the streets and public ways, the military institutions, the excise duties, the markets, the hospitals, the benevolent institutions, the direct taxes, the public fêtes, the Chamber of Commerce, and the domains of the state. Under him is a council of prefecture composed of five members, and a general departmental council of twenty-four members. The importance of the prefect's functions will be seen from the official account of his receipts and disbursements in 1828, and a view of the secondary branches under him.

Official Account of the Receipts of the City of Paris in 1828.—Product applied to the liquidation of the debt, 3,733,913 fr.; funds devoted to the canal de l'Ourocq, 1,180,500 fr.; sale of ground and materials, 43,080 fr.; alienation of rentes on the state, 1,198,494 fr.; octroi duties, 22,894,247 fr.; communal centimes, 339,054 fr.; divers rents, 156,753 fr.; *entrepôts*, 357,454 fr.; *abat-toirs*, 838,489 fr.; weights and measures, 356,373 fr.; voirie, 94,159 fr.; stalls and places in the markets, 294,721 fr.; hydraulic establishments, 553,670 fr.; divers receipts, 796,146 fr.; product of the *Caisse de Poissy*, 798,050 fr.; contingent receipts, 87,806 fr.; product of the gaming-houses, 7,198,499 fr. Total receipts, including fractions not given in the above sums, 40,921,196 fr.

Expenses of the City of Paris in 1828.—Ordinary expenses, authorised by the prefect of the department, 1,126,156 fr.; ordinary expenses authorised by the prefect of the police, 455,926 fr.; prefecture, central *mairie*, 213,336 fr.; *mairies* of the *arrondissements*, 282,914 fr.; administration of the taxes, 132,245 fr.; public instruction, 223,889 fr.; military service of the garrison, 205,038 fr.; *grand voirie*, 347,549 fr.; direction of the

ks, 91,557 fr.; architectural works, 71,769 fr.;
 1,831 fr.; worship, 66,266 fr.; ordinary public
 20,252 fr.; collecting and divers expenses,
 fr.; hospitals, 4,756,000 fr.; prefecture of the
 46,105 fr.; *contribution mobilière*, 3,410,000
 sions in reserve, 450,000 fr.; waters of Paris,
 .; municipal pensions, 94,293 fr.; contingen-
 9 fr.;—Extraordinary expenses; debt of the
 ris, 5,312,215 fr.; *mairies*, 4,466 fr.; wor-
 970 fr.; national guards, 40,504 fr.; public
 4,900 fr.; public establishments, 479,571 fr.;
 70,861 fr.; sundry expenses, 488,305 fr.; pur-
 2,093 fr.; embellishments of the public ways,
 fr.; works in the markets, 132,699 fr.; *entrepôt*
 444,993 fr.; colleges, 48,829 fr.; barracks of
 erie and firemen, 52,075 fr.; canals, 243,100 fr.;
 of extraordinary collections, 7,500 fr.; fund of
 for the prefect of the department, 157,138 fr.;
 the prefect of police, 7,562 fr.; arrears
 fr.; collecting and expenses upon the product
 aming-houses, 5,210,702 fr. Total expenses,
 87 fr. Excess of the revenue over the expenses
 5,705,508 fr.

Voirie.—Two inspectors-general, six commis-
 sions, and eight commissioners of arron-
 ts, form a bureau, which meets on Tuesday at two
 under the presidency of the prefect. The func-
 tions of this bureau are to determine the direction of
 streets, the improvement and enlargement of old
 streets, and to see that the buildings of Paris are substantially
 repaired, and to allow or prevent the opening of
 new windows and the repair of walls next the
 street. The width of the principal streets is fixed at
 60 feet; that of cross streets at from 30 to
 none are of a less width than 30. For the
 last 20 years a general plan for enlarging and improving
 the streets has been pursued with constancy and
 success; no building is allowed to be erected except
 in conformity to this plan, which ultimately will give a
 new aspect to Paris.

Petite Voirie.—This division is formed of architects and inspectors, who are charged with whatever relates to the safety and convenience of the streets and public ways. It is their business to see that lives are not endangered by houses being left in bad repair, flower-pots being set at windows, etc. ; that no impediments are thrown in the way of circulation by building materials, signs, etc. ; that the pavement is repaired, the streets swept, lighted, etc.

Commission de Répartition des Contributions directes, No. 8, place de l'Hôtel-de-Ville.—Five commissioners are charged with fixing the rate of the direct taxes of the city of Paris, delivering certificates, licenses and schedules, and deciding upon appeals against surcharges.

Direction des Contributions directes, No. 55, rue de la Verrerie.

Direction des Contributions indirectes, No. 15, rue de Tournon.

Direction des Droits d'Octroi et d'Entrée de Paris, rue Grange-Batelière.

Direction de la Caisse de Poissy, No. 1, rue du Grand-Chantier.—This fund pays ready money for all the cattle sold by graziers and salesmen at the markets of Poissy and Sceaux, and the Halle aux Veaux, in consideration of a duty of three centimes and a half per franc, upon the amount of sales. This duty passes to the funds of the city of Paris, which makes advances to the butchers for 25 or 30 days, at the rate of 5 per cent. per annum, up to an amount fixed for each of them. The number of butchers in Paris is upwards of 350.

Caisse syndicale des Boulangers, No. 20, rue St.-Fiacre.—This fund is charged to provide for the supply of Paris, and to pay the purchases made for that purpose. The bakers of Paris, 560 in number, are bound to keep constantly a stock of 11,500 sacks of flour at their shops, or in the storehouses of Ste.-Elizabeth ; and 25,000 sacks in the *grenier d'abondance*.

General Council of Management for the Hospitals.—This council, which meets on Wednesdays at the Hôtel-de-Ville, consists of 17 members, including the prefect of the department and the prefect of police, who super-

any thing connected with the hospitals, bene-
factions, etc.

Mont-de-Piété, No. 18, rue des
Matoles. — This establishment, which has a
branch at No. 20, rue des Petits-Augustins, was
founded in 1777 for the benefit of the hospitals. It enjoys
the privilege of lending, upon moveable ef-
fects of the value of gold and silver articles,
and of the value of other effects. It is re-
quired to be known and domiciliated, or to produce a
receipt for papers *en règle*, in order to obtain a loan,
at the rate of one per cent. per month. After a year,
the effects pledged are sold by auction, and the surplus
is repaid to the borrower within three years from the date of
the loan. Previous to the expiration of the year,
the duplicate can be renewed, upon payment
of the interest due upon it, and is then good for another
year. At the expiration of the third year, the effects
are sold without reserve: 24 commissioners are esta-
blished in different quarters to receive articles on pledge,
and to deposit at the *Mont-de-Piété*. The number
of articles pledged in 1827, including those remaining in
the 1st of January in that year, was 1,838,148,
of the value of 55,766,769 fr.

Bureau central de Pesage, Mesurage, et Jaugeage,
rue Ste.-Croix-de-la-Bretonnerie. The officers of
this bureau regulate all sales by large weights, mea-
sures, in the markets, wood-yards, boats, wharfs,
&c. &c. in places within the jurisdiction of the prefect of
Paris. The fees are paid according to a fixed scale.
The officers may be called in by private persons for the
verification of weights and measures, or when a dispute
arises. Registers taken from their books are valid in
court of justice. The office is open from 9 to 4 o'clock
on all days but Sundays and holidays. (See page 47.)
Mayor of the City of Paris, Hôtel-de-Ville. Open
from 10 to 4. Pay-days, Tuesdays, Thursdays,
and Saturdays.

*Receipt Office of the Finances of the Depart-
ment of Paris*, rue Royale St.-Honoré.

Office of the Direct Taxes. — Twenty-four col-
lectors.

lectors of taxes are employed in Paris, at the rate of one for two adjoining *quartiers*.

Entreprises des Inhumations et Pompes Funèbres, No. 1, rue du Pas-de-la-Mule.—There are no private undertakers in Paris. Every thing used at funerals is furnished by a privileged company to families, according to their desire, after the following scale of charges:—1st class, 4,282 fr., of which 600 fr. for religious ceremonies; 2nd class, 1,800 fr., of which 300 for do.; 3rd class, 700 fr., of which 130 fr. for do.; 4th class, 250 fr., of which 50 fr. for do.; 5th class, 100 fr., of which 20 fr. for do.; 6th class, 16 fr., of which 10 fr. for do.; these classes however may be modified at pleasure, by augmentation or diminution. Paupers are buried by the company at the rate of 8 francs each. This company pays over to the parochial funds for repairing and embellishing churches $72\frac{1}{2}$ per cent. out of their receipts, according to the tariff; out of the $27\frac{1}{2}$ per cent. remaining, it pays 2 fr. to the physician who inspects the body of the person deceased, the salary of the inspector-general of funerals, and the wages of 12 special *ordonnateurs*, 12 deputy do., 48 carriers, the persons employed at the cemeteries, grave-diggers, who receive 15 sous for each body, and 98 persons employed at the *entreprise*. It is likewise bound to keep 70 horses, 13 handsome hearses, 15 common do., 52 mourning coaches, 8 waggons, and the black cloth and other ornaments used at funerals, and to pay the rents of all the premises which it occupies. The annual expense of the inhabitants of Paris, for funeral processions, is computed at 1,000,000 fr. The average number of funerals conducted annually by this establishment is 18,300, of which 13,361 have the hearse only. The grants of ground for 6 years is obtained by application at the *mairies*, and grants for ever at the Hôtel-de-Ville, Bureau des Cimetières. (See Cemeteries.)

The average number of grants for a term made annually is 3,530; and of those for ever 1,256. The hospitals bury their own dead, without the interference of this establishment, except in cases where the friends or relatives take the charge upon themselves. A company

who undertake to conduct every thing connected with funerals is established, rue St.-Marc, No. 18.

Mairies.—Paris is divided into 12 municipal *arrondissements*, each headed by a mayor and two deputy-mayors, whose principal functions relate to the civil state. The prefect of the department, however, fills the office of central mayor. Each *arrondissement* comprehends 4 *quartiers*. The following list will show the situation of each *mairie*, and the *quartiers* which come within its jurisdiction:—

1st MAIRIE, No. 14, *rue du faubourg St.-Honoré*. Quartiers: Tuileries, Champs-Élysées, Roule, place Vendôme.

2d MAIRIE, No. 3, *rue d'Antin*. Quartiers: Palais-Royal, Feydeau, Chaussée-d'Antin, faubourg Montmartre.

3d MAIRIE, at the *Petits-Pères*, near the *place des Victoires*. Quartiers: faub. Poissonnière, Montmartre, Mail, St.-Eustache.

4th MAIRIE, No. 4, *place du Chevalier-du-Guet*. Quartiers: Banque-de-France, St.-Honoré, Louvre, des Marchés.

5th MAIRIE, No. 24, *rue Thénvenot*. Quartiers: Montorgueil, Bonne-Nouvelle, faubourg St.-Denis, Porte St.-Martin.

6th MAIRIE, Nos. 208 and 210, *rue St.-Martin*. Quartiers: des Lombards, St.-Martin-des-Champs, Porte St.-Denis, Temple.

7th MAIRIE, No. 21, *rue des Francs-Bourgeois*. Quartiers: Ste.-Avoie, des Arcis, Mont-de-Piété, Marche St.-Jean.

8th MAIRIE, No. 14, *Place Royale*. Quartiers: Marais, Quinze-Vingts, faubourg St.-Antoine, Popincourt.

9th MAIRIE, No. 25, *rue Geoffroy-l'Asnier*. Quartiers: Hôtel-de-Ville, Arsenal, île St.-Louis, la Cité.

10th MAIRIE, No. 13, *rue de Verneuil*. Quartiers: la Monnaie, St.-Thomas-d'Aquin, faubourg St.-Germain, Invalides.

11th MAIRIE, No. 10, *rue Garancière*. Quartiers: Ecole-de-Médecine, Palais-de-Justice, Sorbonne, Luxembourg.

12th MAIRIE, No. 262, *rue St.-Jacques*. Quartiers: St.-Jacques, Jardin-du-Roi, St.-Marcel, Observatoire.

The offices of the *mairies* are open daily from 9 in the morning till 4 in the afternoon; but on Sundays and holidays from 9 to 12 only. The mayors and deputy-mayors sit every day from 11 to 2.

Direction d'Enregistrement, de Timbre, de Greffe, d'Hypothèque et des Domaines, No. 6, rue St.-Joseph.

Recette du Timbre extraordinaire, hôtel du timbre, rue de la Paix. Stamps are distributed at 46 offices situated in different quarters of Paris.

Conservation des Hypothèques, No. 9, rue du Cadran.

Direction des Douanes, No. 6, rue Bergère.

Poste aux Chevaux, No. 10, rue St.-Germain-des-Prés. No post-horses can be obtained without a passport or a permit.

ADMINISTRATION OF THE POLICE.

PRÉFECTURE DE POLICE, No. 1, quai des Orfèvres.—The prefect gives audiences at 2 o'clock on Tuesdays, and every day from 11 to 12. His authority extends over the whole of the department of the Seine, the parishes of St.-Cloud, Sèvres, and Meudon, in the department of the Seine and Oise, and the market of Poissy, in the same department. He exercises his functions under the immediate authority of the ministers, and corresponds directly with them upon every thing connected with their respective offices. The bureaux for general affairs are open daily, from 9 o'clock in the morning till 4 in the afternoon. The *bureau de sûreté* is open constantly by day and night. The prefect delivers passports and permissions to sojourn; he represses vagrancy, mendicity, tumultuous assemblies, and prostitution; he exercises control over the furnished hotels, and the distribution of gunpowder and saltpetre; presides at the drawing of the lottery; takes cognizance of the occupation of workmen, the places where they labour, and their change of masters, and delivers medals to porters; he causes the most prompt succour to be afforded in case of fire, inundations, and the breaking up of ice. He seizes prohibited goods, and unwholesome provisions offered for sale; verifies weights and measures, and seizes such as are below the standard; affords assistance to drowned or suffocated persons; fixes the price of bread; suppresses in the capital all establishments injurious to health; and superintends the supply of Paris with meat, corn, and other provisions. He exercises vigilance over hawkers and pedlars; the safety, lighting, and cleaning of the public ways; the arrival, station, and unlading of boats upon the Seine; the baths, brokers, porters, hackney-coaches and their drivers. It likewise

belongs to him to apprehend and bring to justice all persons accused of misdemeanors or crimes.

Conseil de Salubrité.—This council is held at the prefecture every other Friday. It is composed of physicians, surgeons, apothecaries, scientific men, and even veterinary surgeons, who consider upon the means of preserving the public health of the capital, preventing diseases, dangers, or accidents caused by deleterious substances or emanations, and remedying their fatal influence.

Passport Office.—At the prefecture. Here passports for the departments of France and foreign countries are delivered and *visés*. (See Introduction.)

Bureau de l'Inscription des Ouvriers, No. 21, cour du Harlay, at the Prefecture.—At this office certificates are delivered to workmen, without which they cannot obtain work in any shop or of any master. Their entrance into employment is certified by the commissary of police of their master's residence; and their quitting it, by the commissary of the bureau de l'inscription.

Bureau de Vérification des Poids et Mesures, No. 9, rue Chanoinesse, en la Cité.—New weights and measures are verified and punched at this office before they can be used in commerce; and inspectors verify every year those already in use by tradesmen. Short weights, etc., are subject to a heavy fine. (See page 43.)

Commissaires de Police.—In each of the forty-eight *quartiers* of Paris resides a commissary of police, who superintends its cleanliness and lighting; takes cognizance of misdemeanors; makes the first examination of crimes and offences; delivers passports upon the attestation of two householders, and the certificates necessary for strangers to obtain *cartes de sûreté*, or to have them renewed. The commissaries are in continual communication with the people, and attend to the complaints they may have to make. Their residence is known at night by a square lantern hung at the door.

Gendarmerie Royale de Paris. Staff, No. 45, quai de l'Horloge.—This military corps, which is subject to the orders of the prefect of police, is composed of six companies of foot and horse, who are charged to

watch by day and night, for the maintenance of public order; the total force is 42 officers, and 1486 sub-officers and gendarmes, viz., 569 horse and 917 foot. Their barracks are situated in the rue Mouffetard, the Minimes of the Place-Royale, the rues du Faubourg St.-Martin and de Tournon. Detachments are stationed at the barriers de l'Etoile, de la Villette, d'Enfer, and du Trône.

Adjutans de la Ville de Paris.—This corps, which is under the command of a colonel, and subject to the orders of the prefect of police, is employed with the gendarmerie.

Sapeurs Pompiers. Staff; No. 20, quai des Orfèvres. — A battalion of firemen, consisting of 576 men, is charged with the service of the engines in case of fire. The four companies are in barracks at No. 20, quai des Orfèvres; No. 9, rue Culture-St.-Catherine; No. 4 rue de la Paix; and No. 15, rue du Vieux-Colombier. They have thirty-one guard-houses, besides stations at the abattoirs and theatres, and two floating engines. This corps likewise performs military duty.

Secours aux noyés et asphixiés.—The most prompt succour is afforded to persons in danger upon the Seine. The witnesses of an accident are bound to afford the first aid, and call the nearest physician or surgeon; or make it known to the nearest military post or commissary of police. A reward of 25 fr. is given to any one that picks up a drowning person if restored; and 15 fr. if the efforts of art are fruitless. Forty-nine sets of apparatus for succour are deposited upon the banks of the Seine.

La Morgue, Marché-Neuf.—This is a place, originally erected for butchers' shambles, in which are deposited for three days the bodies of unknown persons who are drowned, or who meet with sudden, accidental, or violent death in the public places. They are laid upon slanting tables of black marble, open to the public, in order that they may be recognised by those interested in their fate. Their clothes are hung up near them, as an additional means of recognition. If not claimed, they are buried at the public expense, and the *Entreprise des Pompes Funèbres* is bound to furnish a coffin and shroud

The number of corpses deposited at the Morgue in 1826 was 332, viz. 278 men and 54 women. It is disgusting to observe women and children of all ages contemplating the sad remains of mortality here exhibited.

Under the direction of the prefect of police is a commissary-general for the supply of fuel to the capital; an inspector-general of lighting and cleansing the streets; an inspector-general of the river and wharfs; a comptroller-general of the sale of fire-wood and charcoal; an inspector-general of the markets; a comptroller-general of the *Halle aux Blés*; an inspector-general of mineral waters; an inspector-general of steam-engines; a commission for visiting steam-vessels, etc. etc.

CHAPTER VI.

PRINCIPAL COMMERCIAL ESTABLISHMENTS.

CHAMBER OF COMMERCE.—This chamber assembles on Wednesdays at the Exchange, where the secretary's office is open daily. It consists of the prefect of the department and fifteen respectable bankers or merchants, whose duty it is to present to the government their views upon the means of ameliorating commerce. They also superintend the construction of public buildings connected with commerce, and take care that the laws and regulations against smuggling are executed.

EXCHANGE.—The Exchange, which is open daily to foreigners as well as French subjects from two o'clock till five, except on Sundays and holidays, is the only place authorised by government for the general meeting of bankers and merchants, for the transaction of business. The *parquet* is open to the *agens de change* alone, who are sixty in number, and give security upon their appointment by the king. The Exchange is closed at 4 o'clock for the negotiation of the public effects, and at five for other transactions. The negotiation of the public effects, bills of exchange, and bills upon the account of another, belongs exclusively to the *agens de change*, who cause the price of stocks to be proclaimed according as they effect

their negotiations. But on account of the great mass of business they have to transact in the funds, they tolerate the negotiation of bills by brokers. The *courtiers de commerce*, also 60 in number, certify the price of gold and silver, and are authorised to intervene in the sale of goods, which they can even sell by auction in case of failure, in virtue of a decree by the tribunal of commerce. They establish the price of merchandize, and the rates of insurance, freights, etc., and are alone admitted to prove in courts of justice or to become arbiters relative to the reality and rate of commercial transactions, purchases and sales. The agency of an *agent de change* is indispensable in the transfer of stock. They are responsible for the identity of the proprietor, the authenticity of his signature, and that of the papers produced. They are also responsible for the delivery and payment of the effects which they have bought or sold. The legal price of public effects and goods is fixed daily at the close of the Exchange, by the *agens de change* and *courtiers*, and entered upon the register of the *Commissaire de la Bourse*.

BANK OF FRANCE, rue de la Vrillière.—The Bank of France was formed in 1800. It has the exclusive privilege (for forty years from September 23, 1803) of issuing notes payable to the bearer at sight. This society is composed of 90,000 shareholders, headed by a governor and two deputy-governors, nominated by the king. Its affairs are managed by a general-council, formed of fifteen regents, three censors, and a discount-council, consisting of twelve respectable merchants, chosen by the shareholders from the different branches of commerce in the capital. Ninety principal clerks, and one hundred and three under-clerks, are employed in this establishment. The French bank notes are for 1,000 and 500 francs, only.

The operations of the Bank consist, firstly, in discounting bills of exchange or to order, at dates which cannot exceed three months, stamped and guaranteed by at least three signatures of merchants or others of undoubted credit. Secondly, in advancing money on government bills, of fixed dates. Thirdly, in advancing

money on bullion or foreign gold and silver coin. Fourthly, in keeping an account for voluntary deposits of every kind, government securities, national and foreign, shares, contracts, bonds of every kind, bills of exchange, other bills and all engagements to order or to bearer, gold and silver bars, national and foreign coin, and diamonds, with a charge for keeping according to the value of the deposit, which cannot exceed an eighth of one per cent. for every period of six months and under. Fifthly, in undertaking to recover the payment of bills on account of individuals and public establishments. Sixthly, to receive in a current account sums from individuals and public establishments, and to pay the engagements it thereby contracts to the amount of the sums entrusted.

The bank is open from nine o'clock till four daily, for the exchange of bills against specie. Discounting days are Mondays, Wednesdays, and Fridays. To be admitted to discount, and to have a running account at the bank, a request must be made in writing to the governor, and be accompanied by the certificate of three well-known persons. The *usufruit* of bank shares may be ceded, but the fee-simple may still be disposed of. The shares may be *immobilisées*, that is, converted into real property, by a declaration of the proprietor; they are then, like any kind of real property, subject to the same laws, and have the same prerogatives.

In 1827 the expenses of the bank, for management, etc, amounted to 941,207 fr. It discounted commercial effects on Paris and the departments, and treasury bills, to the amount of 1,199,273,300 fr.; its operations with the receivers-general of the taxes, the royal treasury, etc., amounted to 135,400,066 fr.; the effects recovered gratuitously for the public service and the inhabitants amounted to 646,013,000 fr.; the movement of its funds in specie was 534,888,678 fr.; in bills 5,875,775,500 fr.; and in transfers 2,005,585,000 fr.; the number of bills in circulation was 2,291,391,000 fr.; its profit was 5,521,849 fr.; the number of actions 67,900, and the sum for distribution to the shareholders 5,024,600 fr.; the product allowed per action was $7\frac{1}{4}$ fr. and the reserve per action 7 f.

SYNDICAT DES RECEVEURS GÉNÉRAUX DES FINANCES, No. 62, rue de Richelieu. This society has all kinds of money and bank transactions for its object, principally such as are serviceable to the royal treasury. Capital 30,000,000 fr.

RÉGIE INTERESSÉE DES SALINES ET MINES DE SEL DE L'EST, No. 19, rue du Sentier. The salt-pits and mines of the east were adjudged to this company in 1825, for 99 years.

COMPAGNIE D'ASSURANCES MUTUELLES CONTRE L'INCENDIE POUR LA VILLE DE PARIS, No. 89, rue de Richelieu. The amount of the houses and other buildings insured by this company was, on the 1st of January, 1829, upwards of 1,500,000,000 fr.

RAMONAGE POUR LES MAISONS ASSURÉES CONTRE L'INCENDIE, PAR LA COMPAGNIE MUTUELLE DE PARIS, No. 12, rue Boucher. This company sweeps and repairs, without charge, the chimneys of such houses as are insured by the above company.

COMPAGNIE D'ASSURANCES GÉNÉRALES MARITIMES CONTRE L'INCENDIE, No. 97, rue de Richelieu.

COMPAGNIE D'ASSURANCES GÉNÉRALES CONTRE L'INCENDIE, No. 97, rue de Richelieu.

COMPAGNIE D'ASSURANCES GÉNÉRALES SUR LA VIE DES HOMMES, No. 97, rue de Richelieu.

COMPAGNIE D'ASSURANCES MUTUELLES CONTRE L'INCENDIE, for the four departments which surround Paris, No. 5, rue Hauteville.

COMPAGNIE D'ASSURANCES MUTUELLES CONTRE L'INCENDIE, for the department of the Seine without Paris, and the department of the Seine and Oise, No. 12, rue de Bondy.

COMPAGNIE FRANÇAISE DU PHÉNIX, No. 18, rue Neuve-St.-Augustin.—Capital 4,000,000 fr., and may be carried to 24,000,000 fr. Property insured on the 1st of July, 1828, amounted to 2,230,361,339 fr.

COMPAGNIE ROYALE D'ASSURANCES CONTRE L'INCENDIE, No. 3, rue de Ménars.—Capital 10,000,000 fr. This company has a general agent in every place that is the seat of a prefecture, or sub-prefecture, and a special agent in every chief town of a canton.

COMPAGNIE D'ASSURANCES CONTRE L'INCENDIE, dite L'UNION, No. 1, rue Grange-Batelière.—Capital 10,000,000 fr.

E D'ASSURANCES MUTUELLES CONTRE LA GRÊLE,
de Vivienne.

E D'ASSURANCES SUR DES PRÊTS HYPOTHÈQUES, No.
avoie.

K DU PÉLICAN. *Placemens en Viager et As-*
sur la Vie humaine, No. 8, rue Grange-Bate-
chief establishment of the company is London.

E ANGLAISE D'ASSURANCES SUR LA VIE, dite de
ANGLETERRE (West of England Life Insurance
G. Bennis, agent, 22, place Vendôme.

E D'ASSURANCES CONTRE L'INCENDIE ET SUR LA VIE
orwich Union Company), No. 5, rue Haute-

ES DES LOYERS A PARIS ET CAISSE DES LOCATAIRES,
de Cléry.

S PARTICULIERS DE PARIS. Insurance upon
ffice, No. 9, rue des Filles-St.-Thomas.

ÉNÉRALE DE PLACEMENTS SUR LES FONDS PUBLICS,
Vivienne, opposite the Exchange.

D'AVANCES MUTUELLES SUR GARANTIES, No. 29,
haussée-d'Antin.

SPÉCIAL D'AVANCES SUR LES DIVIDENDES DES
o. 38, rue Notre-Dame-des-Victoires.

D'ORLÉANS, No. 12, rue St.-Guillaume.

ATION DES TONTINES, No. 16, rue Ste.-Anne.

tines d'Epargnes des Employés et Artisans,
ette Social, are managed by three adminis-
osen from the members of the municipal
Paris, who have under them a director.

EPARGNES ET DE PRÉVOYANCE, No. 5, rue de la
-In this saving-bank deposits are made on Sun-
ten o'clock till two. Sums from 1 fr. to 50 fr.
1, and an interest of 4 per cent. per annum is
The sums deposited by an individual are
accumulate to the amount of 1,000 fr., and
transferred to the Bank of France.

IK POUR L'EXPLOITATION DE L'USINE ROYALE
PAR LE GAZ, No. 28, rue de la Tour-d'Au-

E FRANÇAISE D'ECLAIRAGE PAR LE GAZ HYDRO-
7, rue du Faubourg Poissonnière.

COMPAGNIE POUR L'ECLAIRAGE DE PARIS PAR LE GAZ HYDROGÈNE, by a new process perfected in England, No. 36, rue de Rivoli.

COMPAGNIE POUR L'ECLAIRAGE PAR LE GAZ DES BOULEVARDS ET QUARTIER DU TEMPLE, Canal St.-Martin, corner of the rue de la Tour et du Grand-Prieuré.

ENTREPRISE D'ECLAIRAGE AU GAZ LIBRE ET AU GAZ COMPRIMÉ, No. 20, rue Paradis-Poissonnière.

ENTREPRISE GÉNÉRALE DE L'ILLUMINATION DE PARIS, No. 19, rue des Petites-Ecuries.

CAISSE HYPOTHÉCAIRE, No. 30, rue Neuve-St.-Augustin. The stock of the company consists of 50,000,000 fr., divided into 50,000 actions of 1,000 fr. each, bearing a fixed interest of six per cent., paid half-yearly; independent of the casual dividends arising from the profits of the company. Its object is to lend money on mortgage upon real estates, double in value of the amount borrowed, and thus alleviate the landed and agricultural interests from the hardships of usury.

SOCIÉTÉ ROYALE DE LA SAVONNERIE, for bombazines, poplins, 'trapes, etc., quai Debilly; dépôt, No. 13, rue Ste.-Apolline.

COMPAGNIE GÉNÉRALE DE DESSÈCHEMENT DES MARAIS, LACS, ÉTANGS, LAIS ET RELAIS DE LA MER, No. 52, rue Basse-du-Rempart.

COMPAGNIE DE BRETAGNE, POUR LA PLANTATION DE 100,000 HECTARES DE LANDES EN BOIS DE PINS ET AUTRES ARBRES RÉSINEUX, No. 5, rue Richer.

ETABLISSEMENT ROYAL DES EAUX DE LA SEINE, CLARIFIÉES ET ÉPURÉES, No. 24, quai des Célestins.

ADMINISTRATION DES TROIS PONTS SUR SEINE, No. 26, rue du Bouloy.

SOCIÉTÉ DES TROIS NOUVEAUX PONTS SUR SEINE, No. 12, rue de la Michodière.

ENTREPRISE DES INHUMATIONS ET POMPES FUNÈBRES, No. 1, rue du Pas-de-la-Mule. (See page 44.)

ENTREPRISE GÉNÉRALE DES MONUMENS FUNÈBRES, No. 1, rue d'Assas.

COMPAGNIE GÉNÉRALE DE CONSTRUCTION ET D'ENTRETIEN D'ÉDIFICES DE PARIS, No. 18, rue St.-Marc-Feydeau.

AGENCE DE FUNÉRAILLES, No. 76, rue de Grenelle St.-Germain.

SERVICE DE NAVIGATION SOUS LES PONTS DE PARIS, No. 42, quai de la Grève.

ENTREPRISE DES FOSSES MOBILES ET INODORES POUR LA VIANDE, No. 59 *bis*, rue du Faubourg du Temple.

POUDRETTES VÉGÉTATIVES POUR L'ENGRAIS DES TERRES, No. 29, rue Hauteville.

FERME-RÉGIE DES JEUX, No. 106, rue de Richelieu.

ADMINISTRATION GÉNÉRALE DES CANAUX DU MIDI, D'ORLÉANS, ET DU LOING, No. 12, rue du Doyenné.

COMPAGNIE DES CANAUX DE PARIS, No. 2, rue du Faubourg Poissonnière.

ADMINISTRATION DU CANAL DE BRIARE, No. 78, Vieille rue du Temple.

COMPAGNIE DES QUATRE CANAUX, No. 20, rue St.-Fiacre.

COMPAGNIE DES EAUX DU CANAL MARIE-THÉRÈSE, No. 3, rue Caumartin.

SOCIÉTÉ DU CANAL DU DUC DE BORDEAUX, No. 23, rue de Cléry.

SOCIÉTÉ DES BÂTEAUX À VAPEUR DE PARIS AU HAVRE, No. 3, rue Neuve St. Augustin.

SOCIÉTÉ DU CHEMIN EN FER DE ST.-ETIENNE À LYON, No. 26, rue du Bac.

PETITES MESSAGERIES DANS PARIS, No. 10, rue Beaurepaire.

ÉCOLE SPÉCIALE DE COMMERCE ET D'INDUSTRIE, No. 143, rue St.-Antoine.

CHAPTER VII.

RELIGIOUS EDIFICES AND ESTABLISHMENTS.

The Gallican church is governed by 14 archbishops and 66 bishops; and the total number of priests, at the beginning of 1829, was 37,521. Many parishes, nevertheless, are destitute of pastors; and to supply them all, the number of priests considered necessary by the prelates is 53,812. The nuns in France are 22,019 in number.

The department of the Seine forms the extent of the

diocese of Paris, which was created a bishopric in the year 250, and an archbishopric in 1694. From the former period to the present time it has been governed by 110 bishops and 13 archbishops, of whom six have been canonized, and thirteen have been cardinals. The clergy of Paris formerly possessed rich endowments, and the number of priests, monks, and nuns, was not fewer than ten thousand, or one ecclesiastic in sixty souls. This excessive number has been reduced to 1257, viz.—one archbishop, 13 vicars-general, 16 canons, 38 honorary-canon, 22 rectors, 86 curates, 67 vicars, 32 chaplains, 41 almoners, 279 parish-priests, 30 priests who are directors or professors in seminaries, and 680 nuns. The nomination to vacant bishoprics and archbishoprics is made by the king, upon the presentation of the minister for ecclesiastical affairs, or a prelate who holds the *feuilles de bénéfice* when the minister is a layman. He confirms at pleasure the nomination made by archbishops and bishops to the vacant offices of vicars-general, canons, and rectors, in their respective dioceses, appoints the members of the royal chapter of St.-Denis, the dignitaries and chaplains of the religious houses, of the king's household, and the royal hospital des Quinze-Vingts; the almoners of the royal palaces, and of the army and navy.

CHURCHES.

No public edifices attest with such certainty the state of the fine arts at the period of their construction, as those which are dedicated to the worship of the Deity. In the churches of Paris it is easy to distinguish four or five different styles of architecture, which bear the impression of the ages to which they respectively belong. Of the ancient Gothic we have examples in the churches of St.-Germain-des-Prés, which presents the semi-circular arches of the tenth and eleventh centuries; Notre-Dame, which bears the character of the middle ages; the Sainte-Chapelle, which is a master-piece for the richness and delicacy of its ornaments; St.-Gervais, in which the beauties and defects of the fourteenth century are associated; and St.-Etienne-du-Mont, which is

a model of purity, lightness, and good taste. Several of these edifices are disfigured by modern fronts.

The church of St.-Eustache may be considered as the transition from the Gothic to the Greek and Roman styles of architecture, as it presents some fine and delicate ornaments, unknown to the ancient Gothic.

The churches begun in the reign of Louis XIV, by the celebrated architects of that age, such as Mansard, Levan, etc., are in the Roman style, degraded by modifications created by the architect's fancy. The churches de l'Assomption, de la Visitation, the Val-de-Grâce, the Sorbonne, the Invalides, the Institute,* and some others may be cited as examples of this style.

The age of Louis XV and Louis XVI exhibits, in the churches of Ste.-Geneviève and the Madeleine, in the magnificent fronts of St.-Sulpice and St.-Eustache, in the chapel Beignon, and in the church of St.-Philippe du Roule, vigorous efforts to return to a purer and severer style of decoration, less loaded with insignificant details and mannered graces.

The extensive embellishments made in the churches of Paris since the Restoration, and the numerous works of art bestowed on them by the liberality of the government and the municipal body, give them a place among those objects which present the highest claims to the tourist's notice. The description of them found in this Guide is ample and detailed, and it may be said with truth that few of them will not repay the stranger for his visit. For the convenience, however, of such persons as have but little time at their disposal, the following may be mentioned as those which should not escape their attention:—Notre-Dame, St.-Roch, St.-Eustache, St.-Germain-l'Auxerrois, St.-Merri, St.-Gervais, St.-Sulpice, St.-Etienne-du-Mont, St.-Nicolas-du-Chardonnet, Ste.-Geneviève, St.-Louis-des-Invalides, and the Expiatory Chapel, rue d'Anjou.

* Now used for the meetings of the Institute.

CATHEDRAL CHURCH OF NOTRE-DAME.

Upon the spot occupied by this structure, a church, dedicated to St. Stephen, was erected in the year 365, under the reign of Valentinian I, upon the site of a Pagan temple.* This was the only church in Paris in 522, at which period it was enlarged and embellished by Childebert, son of Clovis, who added to it a new chapel, which he placed under the invocation of the Virgin. Robert the Devout, son of Hugh Capet, undertook the reconstruction of this church, which was already called Notre-Dame. It was begun in 1010, and the foundations of the present Gothic edifice, one of the largest and most magnificent in France, are, for the most part, those laid by Robert. It was falling into ruin when Maurice de Sully, bishop of Paris, who flourished in the twelfth century, formed, in 1161, the project of rebuilding Notre-Dame, upon a vast scale. Pope Alexander III, then a refugee in France, laid the first stone of the edifice in 1163. The high altar was consecrated in 1182, by Henry, legate of the holy see; and three years after, divine service was celebrated in it, for the first time; Heraclius, patriarch of Jerusalem, who had come to Paris to preach the third crusade, being the officiating minister. Geoffroy, duke of Brittany, son of Henry II, king of England, dying at Paris, was buried in Notre-Dame in 1186; as was Elizabeth de Hainault, queen of Philip Augustus, who died in 1189. This immense structure was not finished till the fourteenth century.

The church of Notre-Dame, built in the form of a Latin cross, is 415 feet in length, and 150 feet in breadth. It is entered by six porches.

The front, 128 feet in breadth, is remarkable for its elevation, its sculpture, the imposing character of its architecture, and the admirable proportions of the doors and windows. The doors in front are three in

* In 1711, nine large cubic stones, with mythological bas-reliefs and inscriptions, were discovered upon digging under the choir.



number, formed under ogive arches richly ornamented with sculpture, representing subjects taken from the Old and New Testament. The *portail du milieu* presents a pediment, in which is represented the last judgment; it is divided into three parts, viz.—the angels sounding the last trump, the tombs opening, and the dead rising: 2. the separation of the righteous from the wicked: 3. the Saviour on his throne, worshipped by the Virgin and St. John the Evangelist, and accompanied by angels bearing emblems of the crucifixion. Among the sculpture of the arch may be remarked figures of Moses and Aaron; the Saviour treading beneath his feet the wicked, whom Satan is dragging to hell, represented in six compartments; the rider on the red horse at the opening of the second seal; the blessedness of the Saints, etc. The sides of this entrance present 24 bas-reliefs, representing 12 virtues, with their opposite vices. Beyond these are four other bas-reliefs, namely,—the offering of Abraham; the departure of Abraham for Canaan; Job beholding the destruction of his flocks and herds by a torrent; and Job seated on a dunghill, reproved by his wife. On the doors are carved, Christ bearing his cross, and the Virgin veiled as the mother of sorrows. This portal was ornamented with statues of the 12 apostles, destroyed at the Revolution. The *portail Ste.-Anne*, on the right, is divided by a pillar, ornamented with a statue of St. Marcel treading beneath his feet a dragon, which had disinterred a woman to devour her. In the pediment above the door are several compartments, in which are sculptured,—Joseph putting away Mary; Joseph brought back by an angel; Joseph taking the Virgin to his home; the revelation of the birth of John the Baptist; the annunciation; the visitation; the nativity; the angel appearing to the shepherds; Herod holding his council; the wise men on their way to Bethlehem; the offering of the wise men; and the presentation in the Temple. Above these two rows of sculpture are figures of the Virgin and Child accompanied by angels, king Solomon on his knees, and St. Marcel. At the summit of the pediment is the Eternal Father in his glory, surrounded by the prophets; be-

neath him the Paschal Lamb, and still lower, Jesus-Christ, surrounded by angels and saints. Statues of St. Peter and the most notable personages among the ancestors of the Virgin, were destroyed at the revolution. The *portail de la Sainte Vierge*, on the left, presents the same general appearance as the preceding. On the pillar between the two doors, is a statue of the Virgin with the Infant Jesus. The pediment is divided into three parts, namely,—figures of six prophets; the death of the Virgin; and the coronation of the Virgin. The arch above is adorned with figures of angels and saints. On the sides of this portal were eight statues of saints, destroyed at the revolution. Above and beyond the niches are various bas-reliefs, representing subjects taken from church history. The most interesting bas-reliefs of this entrance, are the 12 signs of the zodiac, and the agricultural labours of the 12 months of the year, on the door-posts. The eighth sign, *Virgo*, is represented by a sculptor forming a statue, supposed to be that of the Virgin, on the pillar. On the right side of this pillar are sculptured the age of man in six stages, from youth to decrepitude; on the left, the different temperatures of the year, in six bas-reliefs. The two lateral doors are ornamented with iron-work, executed about the year 1540, which is much admired. The projections on each side of the doors have four niches, in which, till the revolution, were statues of Religion, Faith, St. Denis, and St. Stephen.

Immediately above the three doors is a gallery, called *galerie des Rois*, which formerly contained 28 statues of such kings of France as had been the greatest benefactors of the church, beginning with Childebert I, and ending with Philip Augustus. All these statues, executed in the 15th century, were destroyed at the revolution. A second gallery is designated *galerie de la Vierge*, from having been formerly ornamented with a colossal statue of the Virgin attended by two angels. Above the rose window is the *galerie des Colonnes*, which is carried round the four sides of the towers. It is formed of columns at equal distances, and is considered one of the finest works of architecture of the

galerie des Tours, above the latter, serves as a communication between the two towers. The roof is terminated by two large square towers above the side-doors, and are 104 feet in height. Their fine architecture contributes greatly to the magnificent structure. They are ascended by a spiral staircase, and afford a fine view of Paris and the surrounding country. The entrance to the towers is by a door next to the *Cloître*. It is believed that, according to the original plan, these towers were to have been surmounted by spires. The metropolitan church formerly possessed a very fine peal of bells, of which one only in the southern tower were two, called *Emmanuel-Louise*. One of these, named *Emmanuel-Louise*, escaped the fury of the populace at the revolution, and was hung in 1682, and baptized in the presence of Louis XIV and his queen Thérèse. It weighs 12,000 lbs. and the clapper 976 lbs. The other bell, named *Marie*, weighing 25,000 lbs., was broken and recast in 1792, as were eight bells of the northern tower, three bells for the clock were cast in 1812; these are also used to summon to service. A steeple, of an elegant construction, situated above the transept, was pulled down in 1793 for the sake of the lead with which it was covered. The bells, which it contained, were melted down. The mechanism of the clock is very curious. The clock is supported on the outside by 60 flying buttresses of various heights, a part of which are ornamented with pyramids and obelisks, and are united by a series of galleries; the first situated above the transept, the second skirt the sides, the second above a range of galleries, and the third extends round the roof. The weight is carried off by a great number of

The roof is formed of a frame of chestnut-wood, covered with 1256 sheets of lead, weighing altogether 1256 tons. The gable of the roof, situated between the towers, is surmounted by the statue of an angel blowing a trumpet called *cornet*, used in churches

before the invention of the *serpent*. At the extremity of that part of the roof which is over the choir, a cross of iron gilt has been placed, which, with the ball that supports it, is 30 feet in height.

On the sides of the church are three porches, one on the south and two on the north, that are highly worthy of attention. The southern porch, called *Portail St.-Marcel*, was built in 1257, and is ornamented with scenes from the history of St. Stephen, to whom the first church on this spot was dedicated. In the pediment are five bas-reliefs representing St. Stephen instructing the Jews; the saint answering the Jews' arguments; the saint insulted by the Jews; the stoning of St. Stephen; and his burial. Above the bas-reliefs is a figure of Christ pronouncing his benediction; two angels at his sides are in the attitude of adoration, and the arch is ornamented with small figures of angels, prophets, patriarchs, bishops, etc. The porch is surmounted by an open-work gable; and beyond it is seen the gable of the church crowned by a statue of St. Stephen. On each side of the entrance are eight bas-reliefs, taken from that saint's life. A statue of St. Stephen on the pillar between the two doors, and statues of St. Denis, St. Rusticus, St. Eleutheros, St. Marcel, a second of St. Denis, and one of St. Germain l'Auxerrois, in niches on the sides, were destroyed in 1793. In the interior of the porch are seen St. Martin giving half his mantle to a poor man who begs alms; and Christ, accompanied by two angels, carrying to heaven the soul of St. Stephen. In niches are two large statues of Moses and Aaron.

The grand northern porch, *Portail septentrional*, presents nearly the same general appearance as that of the south. On the pillar between the two doors is a statue of the Virgin treading a dragon under her feet. In the pediment above the door are the Nativity, the Adoration of the Wise Men, the Presentation in the Temple, the Massacre of the Innocents, the Flight into Egypt, and five scenes of the deliverance of Demoniacs. The arch of the porch is ornamented with small figures of angels, martyrs, saints, etc. At the entrance are

ining angels with trumpets. Statues of Charity, and three Wise Kings of the East, adorned the porch, and others representing the vices, queen Esther and Ahasuerus, Solomon, and Job, which were in niches at the buttresses between this porch and the *Porte Rouge*, were destroyed in 1793.

Porte Rouge, so called because it was originally red, is situated on the same side near the choir. The facade is elegant, and a gable and two obelisks terminate it; they are curiously wrought. In the pediment Christ and the Virgin crowned by an angel, and on the right and left *Jean sans peur*, duke of Burgundy, and Margaret of Bavaria, his duchess, in a kneeling posture. In the arch of the portico are several statues, greatly mutilated, representing acts or miracles of the Virgin. In the wall between the *Porte Rouge* and the eastern extremity of the structure, are seven bas-reliefs, representing the death of the Virgin; the Assumption; Christ surrounded by angels; Christ and the Virgin on a throne; the Virgin at the feet of her agonized son; and a statue of the Virgin about to give herself to the Devil, delivered by an angel.

Before the cathedral is an area, called *Parvis de Notre-Dame*, which was covered with buildings till the reign of Louis XIV. when Maurice de Sully, 68th bishop of Paris, demolished several houses and pulled them down, in order to form a suitable approach to the church. Since that time it has been enlarged. In consequence of the successive elevation of the soil, the pavement of the church was so much below the level of the *Parvis* that it was entered by a flight of 13 steps from the *Parvis* to it. In that year the ground was lowered to its present gentle slope.

The exterior disposition and decoration of this church is the idea of the ancient *basilicæ*, still reckoned among the finest structures of Italy. Its dimensions are 390 feet in length, 144 in breadth, and 114 in height. The walls are of an extraordinary

The nave and the choir are accompanied by double aisles, forming wide peristyles, and 29 chapels which extend round the church. This temple is supported by 120 massive pillars, of which 75 are detached, and the others built in the walls. The number of columns in the aisles and upper galleries is 297, each of a single stone. Numerous irregularities may be remarked among the pillars; and the capitals differ from each other; the general ornaments, however, are the oak-leaf and the cabbage-leaf, among which the thistle is sometimes seen. Above the aisles two galleries extend round the church, which are used upon grand religious occasions, when the company is admitted by tickets. The roof of the nave and choir, at once bold and light, is divided by ribs forming re-entrant and saliant angles. The walls were formerly painted and ornamented with gilding; but the whole of the interior is now whitewashed. Most of the windows of this church were ornamented with painted glass, but little now remains. Three circular windows, however, called *roses*, on account of their form, are worthy of attention. The delicacy of the stonework, and the brilliancy of the colours, produce a fine effect; most of the glass of which they are composed is of the 15th century. The window over the grand porch is 40 feet in diameter, and presents the signs of the zodiac and allegorical figures corresponding with those which decorate the two lateral porches of the front. In the centre of the window over the southern door are the arms of cardinal de Noailles, archbishop of Paris, who considerably embellished the church. The window above the northern door was repaired in 1783. The total number of windows is 115, each of which is bordered with bands of painted glass, ornamented with fleurs-de-lis, and the initial letter of *Mary*. The window at the back of the choir has the name Jehovah in Hebrew characters upon a red ground.

The nave is in length 225 feet, and in breadth between the columns nearly 40 feet. In the wall of the northern tower is a bas-relief of the 15th century, forming part of the cenotaph of Etienne Yver, which was

removed from the chapel of St.-Nicolas, in 1762. The upper part represents the Last Judgment; and the lower, a man rising from the tomb, near which is seen a body covered with worms. The pulpit is heavy; the back has the Presentation of the Virgin in the Temple, in carved work. The nave and its aisles are paved with grey and white marble; the pavement of the aisles round the choir is of stone and black marble. The bases of the pillars in the nave are covered with Languedoc marble. An immense vault, extending the entire length of the nave, was formed in 1766 for the interment of the canons, chaplains, choristers, etc. of the cathedral; but it has ceased to be used since the burial in churches has been discontinued. At the entrance of the nave are two fine shells in marble for the holy water. The organ is remarkably fine; it is 45 feet in height, 36 in breadth, and contains 3484 pipes.

Louis XIII, being prevented by death from fulfilling his vow to erect a high altar in the cathedral to the honour of the Virgin, his project was executed by his son and successor Louis XIV, who not only raised an altar, but had the choir magnificently ornamented. The works were commenced in 1699, and completed in 1714, under the direction of Robert de Cotte. The high altar was pulled down, and most of the ornaments of the choir destroyed at the revolution. Under the government of Napoleon the altar was rebuilt, and such of the works of art as could be collected were restored. Since the return of the reigning family improvements have been successively made, and although the choir cannot boast its former splendour, it is still worthy the examination of the visitor. The entrance to it presents a screen formed of Italian marble ornamented with gilt fleurs-de-lis, and a magnificent railing of polished iron and brass gilt, which is considered a *chef-d'œuvre*. In advance of the choir is suspended a plated lamp of large dimensions, which burns day and night before the holy sacrament. The first object that strikes the eye on entering the choir is the magnificent carved work of the stalls, in Dutch oak. The number of stalls is 92. The wainscoting above them is decorated with bas-reliefs

representing the principal events in the life of the Virgin, and other scriptural facts. The subjects, beginning on the right near the archiepiscopal throne, are—Christ giving the keys to St. Peter; the birth of the Virgin; the presentation of the Virgin in the temple; the Virgin instructed by Stc. Anne; her marriage with Joseph; the annunciation; the visitation of the Virgin; the nativity of Christ; the adoration of the wise men of the east; and the circumcision. On the left, beginning below, are—the marriage of Cana in Galilee; the Virgin in contemplation at the foot of the cross; the descent from the cross; the descent of the Holy Ghost upon the apostles; the assumption of the Virgin; religion; prudence; humility; sorrow; and the disciples of Emmaus. The carved-work was executed after designs by René Charpentier, a pupil of Girardon. The stalls are terminated by two archiepiscopal thrones of great beauty, surmounted by canopies, enriched with angels holding emblems of religion. The backs are ornamented with bas-reliefs; that on the right represents the martyrdom of St. Denis and his two companions, Rusticus and Eleutherus; that on the left presents the miraculous cure of king Childerbart I, through the intercession of St. Germain, bishop of Paris. At the entrance of the choir are two pilasters decorated with arabesques, the same ornaments as are found on the piers between the stalls. The whole is surmounted by an elegant cornice crowned with eight pictures, in the following order, beginning on the right—1, the adoration of the wise men of the east, by De la Fosse; 2, the birth of the Virgin, by Philippe de Champagne; 3, the visitation of the Virgin, the masterpiece of Jouvenet, who painted it with his left hand, after his right had become paralytic; 4, the annunciation, by Hallé; 5, the assumption, by Laurent de la Hyre; 6, the presentation of the Virgin in the temple, by Philippe de Champagne; 7, the flight into Egypt, by Louis Boullogne; 8, the presentation of Christ in the temple, by the same.

The pavement is of costly marble; and in the centre is an eagle of brass gilt, which serves as a reading-desk; it is beautifully wrought, and the part which forms the

desk represents a lyre supported by three angels; it is seven feet in height, and three and a half in breadth from wing to wing, and was executed by Vanier in 1813.

The sanctuary is ascended by four steps of Languedoc marble, skirted by two circular balustrades, the hand rails of very fine green Egyptian marble, and the ballusters of Flanders marble. The pavement is of rich mosaic-work; in the centre are the arms of France, of exquisite workmanship. Upon the socles of the balustrades are two candelabra, 9 feet in height; they are of green marble and bronze gilt, each bearing 9 lights. The 7 arches which form the circular part of the sanctuary are covered with white and coloured marble, wrought in pilasters and other ornaments, and each arch is closed by a railing of polished iron and bronze, of beautiful execution, to correspond with the screen.

The high altar, erected in 1802, is elevated upon 3 semicircular steps of white Languedoc marble, and is 12 feet 8 inches in breadth by three feet in height. It is of white marble, and ornamented in front with three bas-reliefs, separated by small pilasters of white marble supporting a cornice. The bas-relief in the centre, of copper gilt, represents the entombment of Christ by Van Cleve. The lateral bas-reliefs are angels in the attitude of sorrow, holding the instruments of the Passion. The tabernacle consists of a large square socle, decorated with pilasters, and enriched with a door of bronze gilt representing the paschal lamb. The upper part of the altar is of white marble studded with gilt fleurs-de-lis; and upon it are placed 6 candlesticks of bronze gilt, 4 feet 8 inches in height; above the tabernacle rises a gilt cross, 7 feet in height. The central arch at the back of the sanctuary is occupied by a magnificent group, in Carrara marble, consisting of 4 figures: the Virgin, seated in the middle, holds upon her knees the head and part of the body of the Saviour, taken down from the cross; she has her arms raised, and her eyes directed towards heaven: an angel, kneeling, supports the hand of Christ, whilst another holds the crown of thorns, and gazes with sorrow at the wounds it has made in the Saviour's head. Behind this group rises a cross, over which is hung a winding-sheet.

This masterpiece of Coustou, senior, was finished in 1723. Near the altar are two statues upon pedestals of white marble ornamented with the arms of France; that on the left is Louis XIII, offering to the Virgin his sceptre and crown, and placing his kingdom under her protection, by Coustou, junior; on the right is Louis XIV in the same attitude, accomplishing the vow of his father, by Coysevox. At the bases of the pilasters of the sanctuary are six angels in bronze, of fine proportions, each of them holding some of the instruments of the Passion.

Beneath the choir is a vault, formed in 1711, in which are interred the archbishops of Paris. Four, who had been deposited there, were disinterred at the revolution for the sake of their lead coffins.

Upon the exterior of the wall that encloses the choir are 23 reliefs, executed in 1551, which afford a proof of the barbarism into which the art of sculpture had fallen in the 14th century. They represent mysteries in the life of Christ in the following order, beginning on the left: — 1, the visitation; 2, the calling of the shepherds to the manger; 3, the nativity; 4, the adoration of the wise men of the east; 5, the massacre of the innocents; 6, the flight into Egypt; 7, the presentation in the Temple; 8, Christ in the midst of the doctors; 9, the baptism of Christ; 10, the marriage of Cana, in Galilee; 11, the entry of Christ into Jerusalem; 12, Christ washing the feet of his disciples; 13, Christ on the Mount of Olives. The next four, namely, the crucifixion, the entombment, the resurrection and the ascension of Christ, were destroyed when alterations were made in the arches of the choir next the high altar. 14, Christ and Mary Magdalen; 15, the holy women; 16, Christ appearing to the apostles; 17, Christ and the two disciples on their way to Emmaus; 18, Christ at table with the disciples, at Emmaus; 19, Christ again appearing to the apostles; 20, the incredulity of St. Thomas; 21, the miraculous draught of fishes; 22, the mission of the apostles; 23, the last supper.* Above these reliefs are seven fine pictures, viz., beginning on the right:—St. Stephen conducted to martyrdom; St. Peter healing the lame man at the gate of the Temple; St. Paul and his

companions scourged; St. John de Capistran, a Franciscan monk, at the head of a troop of Crusaders, marching against the Turks; the decollation of John the Baptist; St. Andrew conducted to martyrdom, and Christ healing the woman of a bloody flux.

The lateral chapels of Notre-Dame were formerly remarkable for their splendour, the walls being covered with marble, or finely carved wainscoting, enriched with gilding; and they contained sumptuous tombs erected to the memory of relatives by wealthy families. These were stripped of their riches at the revolution: many of them, however, have been repaired, and contain works of art worthy of the visitor's attention. The following is a description of them, beginning on the right of the principal entrance:—1, chapel of Ste. Anne,—the assumption, by Philippe de Champagne; St. Peter raising Tabitha, by Louis Testelin; and some curious bas-reliefs;—2, chapel of St. Bartholomew and St. Vincent,—baptismal font, in white veined marble; St. James the Great, having healed a paralytic, is conducted to martyrdom with his accuser; the latter declares himself a Christian, and begs St. James to pardon him; the apostle stops, forgives, and embraces him. This fine production is by Noel Coypel, senior;—3, chapel of St. James and St. Philip, — the departure of St. Paul from the church of Miletus for Jerusalem, by Galloche; Christ raising the daughter of Jairus, by Guy de Vernansal;—4, chapel of Ste. Geneviève, formerly of St. Anthony and St. Michael,—the descent of the Holy Ghost upon the apostles, by Jacques Blanchard; the martyrdom of St. Andrew at Patrass, by Lebrun; several small pictures; several statues, among which are those of Ste.-Geneviève and St.-Louis; and numerous relics;—5, chapel of St. Thomas of Canterbury,—Christ driving the dealers from the Temple, by Claude Guy Hallé; and the calling of St. Peter and St. Andrew, who leave their nets to follow Christ, by Michael Corneille;—6, the chapel of Ste.-Augustine, and—7, the chapel of Mary Magdalen, have been converted into a *sacristie des messes*;—8, the chapel of the Virgin, in the transept, is meanly ornamented with wainscoting and a mannered statue of the Virgin. Near it are pictures of the

martyrdom of St. Paul, by Louis de Boulogne ; and Christ healing the sick ;—9, the chapel of St. Peter, and —10, the chapel of St. Paul, have been annexed to the *grande sacristie* ; —11, chapel of St. Denis and St. George,—the martyrdom of St. Simon, in *Pérsia*, by Louis de Boulogne ;—12, chapel of St. Gérard ; baron d'Aurillac, —St. Charles Borromeo administering the sacrament to the sufferers by the plague at Milan, by Charles Van Loo ; and the martyrdom of Ste. Catherine, by Vien ;—13, chapel of St. Remy, which formerly possessed fine monuments of the Ursins family, is now in ruins ;—14, chapel of St. Peter and St. Stephen,—this chapel contains a fine mausoleum erected to the memory of Henry Claude, count d'Harcourt, who died in 1769. It was executed after the designs of Pigalle, and presents four full-length figures. A guardian angel raises the tomb-stone with one hand, and holds in the other a torch, to recal the deceased to life. The count revives, throws off his winding-sheet, rises up, and stretches out his feeble hand to his wife, who is weeping at his tomb ; but inexorable death, placed behind the count, intimates to the countess, by showing her his hour-glass, that the time has elapsed. The angel then extinguishes his torch ;—15, chapel of St. James, St. Crispin, and St. Crispinian ;—in the windows of this chapel are figures of the three saints, in painted glass. It is ornamented with two splendid pictures ; one representing the descent of Christ into hell, or *hades*, by Delorme ; and the other, the martyrdom of St. Hyacinth, by Heim. On the 25th of October (St. Crispin's day), a service is celebrated annually in this chapel, at the instance of the cordwainers of Paris, upon which occasion 4 fine pieces of tapestry, presented by the cordwainers' company in 1634, are displayed ;—16, chapel of St. Louis, St. Rigobert, and St. Nicaise, —in this chapel were formerly superb monuments to the memory of the celebrated Albert de Gondy, duke de Retz, and the cardinal de Gondy, bishop of Paris. The arms of the De Gondy family still remain in the windows. This chapel has been converted into a small choir for the celebration of divine service, when preparations for grand ceremonies

are making in the principal choir. On the sides of the altar are 20 stalls, which were removed from the choir at the time of the demolition of the screen. The altar is of marble, and above it is a beautiful statue of the Virgin, executed by Antonio Raggi, after a model by Bernini. This fine production was formerly in the church of the Carmes, rue de Vaugirard, and is a fine specimen of sculpture. It is placed in a niche ornamented to correspond with the architecture of the edifice. The Virgin is in a sitting posture, and holds the infant Jesus on her knees. In this chapel are two superb pictures, representing the raising of the widow's son, by Guillemot, and the burial of the Virgin, by Abel de Pujol. The reading-desk is of wood, exquisitely carved, and ornamented with figures of Faith, Hope, and Charity; and those of St. Peter, St. Paul, and St. John the Evangelist. It was executed in 1700;—17, *Chapelle de la Décollation de St. Jean-Baptiste, de St. Eutrope, et de Ste. Foi.*—This chapel, in which the de Vintimille family were formerly interred, contains a splendid monument by Deseine, in memory of cardinal du Belloy, archbishop of Paris, who died in 1806, in the 99th year of his age. It represents the prelate seated in a chair, on a sarcophagus, bestowing alms upon an old woman supported by a girl; his left hand is placed on the Bible, opened at the 40th psalm, where are the following words, *Beatus qui intelligit super egenum et pauperem; in die mala liberabit eum Dominus.* Near him appears St. Denis on a cloud, pointing to the cardinal as an example of virtue; in his left hand he holds a scroll, containing the names of the cardinal's predecessors, the last four of which only are visible. The draperies are highly finished, the attitudes easy and noble, and the cardinal's head is remarkable for expression and resemblance. In this chapel also is a beautiful picture of the martyrdom of St. Hippolyte, by Heim;—18, the chapel of St. Martin, St. Anne, and St. Michael. — The only remains of the splendid decorations of this chapel, is the marble with which the walls were covered. In the windows are the arms of the cardinal de Noailles, for whose family it was a place of interment. It contains the healing of one

possessed of a devil, by Mathieu Elie; —19, chapel of St. Ferréol and St. Ferrutian.—The window presents the arms of cardinal de Richelieu, and beneath those of Michel le Masle. The pictures are Christ receiving offerings of perfumes and ~~sheep~~ at Jerusalem; and Peter preaching at Jerusalem, by Poerson; —20, chapel of John the Baptist and Mary Magdalen, —Jesus at the house of Martha and Mary, by Claude Simpol; and the Visitation. Above the altar is a bas-relief representing the baptism of Christ. In this chapel is a marble tablet, with an inscription to the memory of Christophe de Beaumont, archbishop of Paris, who died in 1781. In the window are his arms; —21, the chapel of St.-Eustache, and, 22, the chapel of St. John the Evangelist and St. Agnes, contain nothing worthy of notice. In the former was interred the marshal de Guesbriant, who died in 1645, of a wound received at the siege of Rotweil in Swabia, and whose widow was appointed to the embassy in Poland; 23, the chapel of St. Marcel is in the transept. Above the altar is a statue of that saint; and near it two pictures; one representing Christ healing the paralytic at the pool of Siloam, by Bon Boullogne; and John the Baptist preaching in the wilderness, by Sarrocel, senior; —24, chapel of St. Nicholas — an *ex-voto* picture by Guido, representing Christ crucified, and a Franciscan monk at the foot of the cross; —25, chapel of St. Catherine. In this chapel was formerly a handsome monument to the memory of Charles de la Grange Trianon, deacon and canon of the church. It contains pictures of the adoration of the shepherds; and Moses saved by Pharaoh's daughter; —26, chapel of St.-Julien-le-Pauvre and Ste. Marie-l'Egyptienne. —This chapel is embellished with wainscoting executed in the beginning of the 16th century, brought from the chapter-room of Notre-Dame. It is adorned with figures of the apostles and saints separated from each other by small pilasters, ornamented with arabesques. The pictures are, the assumption; good crucifixion; and the conversion of St. Paul, by Restout. In three gilt busts are relics of St. Ursula and her companions, martyrs —27, chapel of St. Lau-

rest,—a singular picture of Christ in the manger; and one of the vision of St. Sebastian, when suffering martyrdom;—28, chapel of Ste.-Geneviève,—Sceva, the exorcist, by Mathieu Elie;—29, chapel of St.-George and St. Blaise, contains nothing worthy of notice;—30, chapel of St.-Leonard, is converted into a room for the preacher.

Independently of the chapels above-mentioned, is one formed in the southern tower, which is used as a room for catechumens. The altar-piece is a fine picture of the annunciation, by Philippe de Champagne.

The stranger should not omit to visit the sacristy and treasury of Notre Dame. The sacristy was built in 1756, after the designs of Soufflot, at the expense of Louis XV. It is entered on the right of the choir by a richly sculptured door, the posts of which are covered with marble. In the vestibule, doors on the right and left lead to different vestries, and in the centre is the entrance to the grand *sacristie*. The walls of this room are adorned with carved wainscoting, and it presents busts of Louis XVI, pope Pius VII, M. de Juigné and cardinal de Belloy, both archbishops of Paris. From the sacristy a double flight of steps leads to the treasury, which should certainly be seen by strangers. We shall here notice the principal objects that are shown, as it will assist the visitor in his examination: 1, the crown of thorns said to have been worn by the Saviour, contained in a splendid reliquary, 3 feet 2 inches in height; 2, a silver cross, containing a piece of the true cross; 3, a considerable portion of the true cross, enclosed in a reliquary of crystal; 4, a cross of silver gilt, containing a portion of the true cross; 5, two reliquaries of bronze gilt, covering relics of St. Denis and St. Remy; 6, a sun of silver gilt, enriched with diamonds; 7, another sun of silver gilt; 8, a sun of silver; 9, a chalice of silver gilt, on which is chased the last supper; 10, a pyx in silver gilt; 11, two small ewers and basins of silver gilt; 12, a large ewer and basin of silver gilt; 13, a silver ewer and basin; 14, a rich reliquary, containing relics of St. Louis, St. Clotilda, and St. Crispin; 15, two reliquaries, containing relics of St. Peter and St. Paul, presented to the

archbishop of Paris by pope Leo XII; 16, a splendid *ostensoir* of silver gilt, enriched with diamonds and garnets; 17, a full length statue of the Virgin, in silver, presented by Charles X; 18, a cane, in ivory, that belonged to Paul V; 19, a splendid canopy, used when the king visits the church; 20, a large cross of silver gilt; 21, a processional cross of silver gilt; 22, two small pictures of silver gilt; 23, a holy-water vase of silver gilt; 24, a basin of silver gilt, enriched with medallions of the 12 apostles; 25, two beautifully chased censers of silver; 26, four candlesticks of bronze gilt; 27, several highly ornamented church books; 28, the cross of Eudes de Sully, bishop of Paris, who died in 1208; 29, a small coffer of silver gilt, in which the Host is carried to the tomb on Holy Thursday; 30, a splendid chalice of silver gilt, in the Gothic style; 31, a chalice richly enamelled, and set with precious gems; 32, an instrument called *paix*, of a single piece of agate, enriched with enamelling; 33, two vases of silver gilt, ornamented with arabesques, etc., in silver; 34, a large cross of rock crystal, containing a bone of St. Vincent; 35, a crucifix used at the death of Louis XIII; 36, a large cross of wood gilt, in which is a piece of the true cross; 37, a crucifix of copper gilt, accompanied by figures of the Virgin Mary and St. John the Evangelist; 38, a calvary, in coral; 39, a great number of rich and costly robes and ornaments worn by the priests upon grand religious occasions; 40, several relics belonging to St. Louis, such as the whip with which he had discipline inflicted on himself, a shirt, a pocket-handkerchief, etc.

The *trésor* of the church may be seen by applying to the sacristan, to whom it is usual to give a small fee. The high religious festivals, such as Easter-day, Whit-Sunday, the Fête Dieu, etc., are celebrated at Notre-Dame with great pomp, the archbishop officiating. On the 21st of January a solemn service is performed here and in all the other churches of Paris, for the repose of the soul of Louis XVI. At Notre-Dame the choir is augmented by the choristers of the King's chapel, and the singers of the French, Italian, and Comic Opera Houses

Midnight mass is also performed here on Christmas eve, in common with all the churches of Paris. The festivals special to the metropolitan church are:—a solemn mass on the day preceding the opening of the legislative session, which is attended by the royal family, and the members of both chambers; and a procession on the 15th of August, in execution of a vow of Louis XIII, in thanksgiving for the pregnancy of his queen, who had been married 22 years, and had no children. The royal family form part of the procession.

ÉGLISE DE L'ASSOMPTION,
Parish-church of the first *arrondissement*.

No. 369, Rue St.-Honoré.

This church formerly belonged to a community of nuns, called *les Dames de l'Assomption*, to whose convent (now converted into barracks) it was contiguous. It was begun in 1670, after the designs of Errard, and finished in 1676. In 1802 it became the parish-church of the first *arrondissement*, to supply the place of the *église de la Madeleine de la Ville-l'Évêque*, which was demolished at the revolution. Hence it is sometimes called *la Madeleine*.

The portico leading to the church is ornamented with 8 Corinthian columns raised upon steps, and crowned by an entablature and a pediment. The whole is surmounted by an attic, terminated by a dome 62 feet in diameter, with a lantern supported by consoles, and a gilt cross. The interior, of a circular form, is ornamented with 4 blank arches, between which are Corinthian columns in couples, which support the grand cornice that extends round the building. The dome, painted in fresco by Lafosse, represents the assumption of the Virgin, and is decorated with gilt roses in octagonal compartments.

Above the high altar is a picture of the assumption. The chapel of the Virgin, on the right, is ornamented with her statue, and a fine picture of the assumption, by Blondel. The altar is of beautiful white marble, with bronze ornaments. The *Chapelle des Fonts*, on the

left, has an altar, of which the front is formed of rich needle-work ; above the altar is a picture of Joseph, the Virgin, and Mary Magdalen, contemplating the dead Saviour. The other pictures of the church, beginning on the right, are:—St. Roch visiting a hermit ; Samson eating the honey found in the carcase of the lion ; Moses bringing water out of the rock ; the vow of St. Geneviève, when a child, in the presence of St. Germain ; the transfiguration ; the high-priest Abiathar presenting bread for sacrifice to David, upon his return from the overthrow of the Philistines ; Melchizedec offering bread and wine to Abraham ; St. Jerome ; St. Francis Xavier, having let his crucifix fall into the sea, it is brought to him by a craw-fish ; the birth of the Virgin, by Sauvéé ; the miracle of the manna in the wilderness ; Elias, in the desert ; and the sovereign pontiff giving their mission to the Jesuits. The church possesses a neat organ.

A plain chapel, dedicated to St. Hyacinth, contiguous to this church, was constructed, in 1822, for catechists and the troops which occupy the adjoining barracks. This chapel contains several excellent pictures, which may be seen upon applying at the sacristy.

ST.-LOUIS,

First chapel of ease to l'Assomption.

No. 5, Rue St.-Croix, Chaussée d'Antin.

This small church forms part of a building erected in 1780, after the designs of Brongniart, for a convent of Capuchins. The edifice has three doors in front ; that on the left serves for an entrance to the church ; the central door and that on the right lead to the college de Bourbon. The church of St. Louis has only one aisle. The interior is ornamented with a cornice of the Doric order, and arcades with ornamental joints, which support it ; but its simplicity and fine proportions produce a noble effect. In the *chapelle des Fonts* is a fine figure of Christ on the cross, and a column of black marble, surmounted by a cinerary urn of white marble, which contains the heart of Count Choiseul-Gouffier. The

chapel of the virgin is ornamented with her statue. In the nave is a beautiful picture by Gassier, representing St. Louis visiting his soldiers who were attacked by the plague. The altar-piece represents St. Louis at prayer, and on the sides are pictures of the Adoration of the wise men of the east; and the flight into Egypt. The latter is a singular though beautiful picture, the holy Family, with their ass and baggage, being represented in a boat. This church possesses an organ.

ST.-PHILIPPE,

. Second chapel of ease to l'Assomption.

No. 8, Faubourg du Roule.

This church, begun in 1769, after the designs of Chalgrin, and finished in 1784, may be ranked among the productions which do honour to the French school.

The portico is formed of four Doric columns crowned by a pediment, which is ornamented with a bas-relief, representing Religion. In the interior, sixteen columns of the Ionic order separate the nave from the aisles. The plan is that of the ancient basilics; the length is 156 feet and the breadth 78. The high altar, of white marble, is placed in a recess which forms the sanctuary, and is adorned with six Ionic columns, and statues of John the Baptist, and the four Evangelists. A second statue of St. Mark is placed in an opening to a chapel on the left. This chapel is dedicated to St. Philip, and a corresponding one on the opposite side to the Virgin Mary. The church of St. Philip possesses several good pictures, among which, those most entitled to notice are, beginning on the right:—The virgin and child; the martyrdom of St. James the Less, by Degeorge; St. Philip quitting his family to follow Christ, by Delaval; the flight into Egypt; the circumcision of Christ, and the baptism of Christ.—The organ is neat, and some rich banners are displayed on church festivals.

ST.-PIERRE DE CHAILLOT,

Third chapel of ease to l'Assomption.

No. 50, Rue de Chaillot.

This church, which existed in the eleventh century, was rebuilt in 1750, except the choir, which is of ancient Gothic architecture. It has two aisles, but they do not extend behind the choir. At the entrance of the nave are two chapels; that on the right is dedicated to St. Hippolyte, and contains a picture of that saint led to martyrdom. The chapel of the virgin, on the left, has a statue of the virgin and child. In the nave are two beautiful pictures, the one representing St. Peter raising Tabitha, by Smith, and the other St. Peter delivered from prison by an angel, by Dubuffe. Over the churchwarden's pew is a magnificent head of Christ wearing the crown of thorns, and a good picture of the crucifixion.

The roof of the choir being lower than that of the nave, the deformity is hidden by a *Jehovah* surrounded by a glory. At the entrance of the choir are statues of St. Peter and St. Paul. The high altar is ornamented with a picture of the deliverance of St. Peter from prison, and two gilt angels in the act of adoration. This church contains several other pictures, none of which are worthy of particular observation.

CHAPELLE DE BEAUJON,

Fourth chapel of ease to l'Assomption.

No. 59, Faubourg du Roule.

This chapel was erected, in 1780, at the expence of Nicholas Beaujon, receiver-general of the finances. It was built after the designs of Girardin, and dedicated to St. Nicholas. A plain front is terminated by a pediment, and the door is ornamented with two columns. The nave, in the form of a parallelogram, is decorated with ten Doric columns, and in the walls are six niches for statues. The roof is wrought in compartments, and at the extremities are bas-reliefs, one representing

Charity, and the other Religion. At the end of the nave is a rotunda formed by eight Ionic columns, round which extends a gallery, with four pews. The rotunda is crowned by a cupola richly ornamented with roses in compartments, and having a lantern in the centre. This part of the chapel is completely paved with marble, and the altar is elevated upon three circular steps, likewise of marble. Behind it is a statue of the Virgin. Till the revolution, this chapel possessed a most splendid altar and other ornaments, and every niche had its statue. The front also was decorated with sculpture and a clock.

LA MADELEINE,

Boulevard de la Madeleine.

A church situated in the village of the Ville l'Évêque* being found, in the middle of the eighteenth century, greatly inadequate to the extent of the population in the neighbourhood, Louis XV. ordained, in 1763, the construction of a new parochial church. The spot chosen was the boulevard, opposite the rue Royale, and Contant d'Ivry furnished the plans. The first stone was laid on the 3d of April 1764, and Contant dying in 1777, Couture junior was charged to continue the construction. The events of 1789 suspended the works till 1808, when Napoleon formed the project of converting this building into a TEMPLE OF GLORY, dedicated to the grand army. The whole edifice was taken down and the present structure, in the form of a Roman temple, was commenced. The works were again suspended by the events of 1813. In 1816, Louis XVIII ordained that the church should be completed and destined to receive monuments to the memory of Louis XVI, the queen Marie-Antoinette, Louis XVII, and Madame Elizabeth.

The execution of the works was entrusted to Vignon, and although it advances but slowly, the whole shell of the structure is finished. Its form is a parallelogram, surrounded by a portico formed of columns

* Now annexed to Paris.

of the Corinthian order, resting upon a basement $7\frac{1}{2}$ feet in height, and surmounted by an entablature. Each front is ornamented with eight columns crowned by a pediment, at the angles of which are to be placed statues in marble. The height of the columns is 72 feet. Two flights of steps lead to an outer vestibule, and from thence to an inner one. The nave is divided from the aisles by eight Corinthian columns 54 feet in height. At the extremity of the church is a large semicircular recess, destined for the high altar, and ornamented with Ionic pilasters, which extend along the two aisles. The sides of the church are skirted with galleries for the public. Two spacious chapels at the entrance will be appropriated, the one to baptism and the other to marriage. Six other chapels, each ornamented with two Ionic columns and a pediment, will contain the monuments of Louis XVI, Louis XVII, the queen Marie-Antoinette, Madame Elizabeth, the duke of Berry, and the duke d'Enghien.

The effect of this building, when finished, will excite universal admiration.

ST.-ROCH,*

Parish-church of the second *arrondissement*.

No. 296, Rue St.-Honoré.

This church was erected upon the site of two chapels, the one dedicated to St. Susannah, and the other to the five wounds of Christ.

It became parochial in 1653; but being found too small for the increasing population, it was resolved to build a more spacious edifice. Louis XIV laid the first stone in the same year, but the works were not fully executed till 1750.

The first designs of this church were furnished by Lemercier. It was continued after those of Robert de Cotte, who also designed the portico. A peculiarity in his church is, that it extends from north to south, in-

* Bonaparte struck the name of St. Roch out of the calendar, to make room for St. Napoleon.

stead of from east to west, the ground not allowing it to be placed in the latter direction.

The portal is approached by a magnificent flight of 16 steps, extending the whole breadth of the church. The front is adorned with 2 ranges of columns of the Doric and Corinthian orders, surmounted by a pediment and cross, but is destitute of grandeur and dignity. Between the Doric columns are statues of Faith and Hope. The front is 84 feet in breadth, and has an elevation of 91 feet from the top of the steps to the summit of the cross.

The interior architecture of the church is of the Doric order, and the sculpture is abundant. The length of the nave is 90 feet, that of the choir 49, and their breadth 42. Twenty-two pillars, ornamented with Doric pilasters, and covered with marble at their base, support the roof; the pillars of the aisles are likewise adorned with marble. Three large chapels are seen behind the choir, which has a theatrical appearance. The pulpit is an object of universal admiration. It is of wainscoted enriched with gilding. The four evangelists, of colossal size, form its base. Above them rises a genius, who with outstretched arms supports the body of the pulpit, the pannels of which are ornamented with bas-reliefs of the Theological Virtues gilt. The sounding-board is formed by a curtain, representing the veil of error, which is thrown back by a celestial genius, the symbol of truth. The railing of the stairs, of polished iron and brass, is of exquisite workmanship. Opposite the pulpit is a superb picture of the crucifixion. The organ is remarkably fine. On one of the pillars that support the organ gallery is a mural monument erected by the duke of Orleans, in 1821, to the memory of Cornille; on the other is a similar tablet, containing the names of the benefactors of the church, and distinguished persons buried there, whose tombs were destroyed at the revolution.

In the first chapel to the right on entering the nave, the marriage ceremony is performed; it contains a group of Joachim and St. Anne. The next is occupied by a part of the monuments restored after the revolution;

they are those of cardinal Dubois, by Coustou, junior of the duke de Créqui, by Coysevox, Coustou senior and Joly; of Mignard, by Lemoine; and Lesdiguières, by Coustou, senior. The *Chapelle des Trépassés* is ornamented with emblems of death, and three pictures, viz. The crucifixion by Lombart; the Virgin and child; and the deliverance from purgatory. The *Chapelle du Sacré-Cœur* has pictures of Christ showing his heart, the return of the prodigal son, and Christ healing a leper. The *Chapelle des Fonts*, the first to the left on entering the nave, presents a group in white marble of the Baptism of Christ, by Lemoine. The next contains the remaining monuments, namely, of Maupertuis, by Huez; of Marshal d'Asfeld; of André Lenôtre, the celebrated gardener, by Coysevox; of Madame de Lalive de Jully, by Falconet; and the count d'Harcourt, by Renard. The chapel of St. Louis contains a picture representing a scene from that monarch's crusade. In the next chapel is one of the Virgin appearing to Antonio Botta.

In the transept are four chapels, namely, beginning on the left:—1, *Chapel of St.-Denis*, containing a magnificent picture of St. Denis preaching the gospel in France, by Vien; on the sides are statues of St. Augustine and St. Ambrose. 2, *Chapelle de la Passion*. Statue of Christ's agony in the garden, by Falconet. 3, *Chapel of St.-Roch*. Statue of that saint accompanied by his dog, by Boichot. 4, Chapel of St. Geneviève. A magnificent picture by Doyen, representing the cure of the *mal des ardens*, in 1230, through the intercession of St. Geneviève. On the sides are statues of St. Gregory and St. Jerome.

The choir presents little that is worthy of notice. The high altar is embellished with 14 superb candlesticks, and the eagle which serves for a reading-desk is of curious workmanship. Behind the high altar is a monument of cedar of Lebanon, richly ornamented with gilt bronze and mouldings. It rests upon a basement of costly variegated marble, and contains the relics belonging to the church. The divisions in which the relics are classed are formed by fluted columns and pilasters. The back of the altar is ornamented with Christ ap-

pearing to Mary Magdalen, beautifully painted by Le Thiers.

Behind the choir, the first chapel, dedicated to the Virgin, is of a circular form, and decorated with Corinthian pilasters, surmounted by a cupola, the dimensions of which are fifty-six feet by forty-seven. It was painted in fresco, by Pierre, and represents the assumption. The Virgin appears surrounded by four choirs of the heavenly world, formed of patriarchs, prophets, holy women of the Old Testament, and apostles and martyrs of Christianity. On the altar is a group in white marble, by F. Anguier, which formerly adorned the altar of the Val-de-Grâce. It represents the infant Jesus in the manger, accompanied by the Virgin and Joseph. At the sides of the altar are figures of Prudence and one of the Evangelists, by the same artist. Four pictures at the entrance to this chapel are worthy of attention, namely, the raising of Lazarus, by Vien; Christ raising the daughter of Jairus, by Delorme; Christ driving the money-changers from the Temple, by Thomas; and Christ blessing little children, by Vien. In the aisle round this chapel are several pictures, of which those most entitled to notice are, the triumph of Mordecai, by Jouvenet; Christ bearing his cross; Christ wearing the crown of thorns; Christ and the Samaritan woman; an angel appearing to St. Roch; St. Sebastian; the Annunciation; St. Roch; the Virgin, infant Jesus and St. John; the Virgin in glory, and round her 15 scenes of her own life and that of Christ; the resurrection of a Saint, and the presentation in the Temple.

The next chapel is that of the Communion. The cupola, painted by Pierre, represents the triumph of Religion. The third chapel, which is called la Calvaire, was constructed in 1753, after the designs of Falconet and Boulée. Its low vault, supported by massive pillars, and the sombre tint of its walls, inspire melancholy and devotion. The figure of Christ placed in a recess, and receiving from above a dim religious light, is from the chisel of Michel Anguier. To the right is the entombment of Christ, in plaster, by Deseine.

The chapels round the choir, called *stations*, are or-

namented with bas-reliefs in plaster, by Deseine. The following is their order:—On the left next the nave, 1, not executed; 2, Jesus betrayed by Judas; 3, Christ before Caiphas; 4, Christ mocked; 5, Christ scourged. On the right next the nave:—6, Christ wearing the crown of thorns; 7, Christ brought forth to the people; 8, Christ condemned by Pilate; 9, Christ bearing his cross. In the Calvary:—10, Christ nailed to the cross; 11, Christ crucified; 12, Christ entombed.

In several of the chapels are fine specimens of ancient painted glass.

The principal festivals celebrated in this church are, Christmas eve, at midnight; St. Roch's day; Easter-day; Whitsunday; St. Louis's day; the mass in music, founded by the knights of St. Louis, performed on January 25th; Holy Thursday; and Good Friday. On the latter day, strangers are recommended to take their places under the organ, from whence a fine view is obtained of the figure of Christ crucified at the extremity of the church.

NOTRE-DAME DE LORETTE,

First chapel of ease to St. Roch.

No. 64, Rue du Faubourg Montmartre.

This small church, erected in 1646, has little to recommend it to notice. It contains several pictures, among which those most worthy of attention, are the Lord's Supper; the Assumption; the Descent from the cross; the good Shepherd; and Christ's Agony in the garden.*

EXPIATORY CHAPEL,

Second chapel of ease to St. Roch.

No. 71, Rue de Richelieu.

Upon the assassination of the Duke of Berry, by Louvel, at the door of the French opera-house, it was

* A new church, dedicated to Notre-Dame de Lorette, is building at the extremity of the rue d'Artois.

resolved to raze that building to the ground, and the municipality of Paris passed a resolution by which funds were voted for erecting an expiatory monument upon the spot. Louis XVIII refused to sanction this measure, and it was then decided that a group in marble in memory of the unfortunate prince should be erected in the cathedral of Notre-Dame. After the death of that monarch, the municipality solicited Charles X for permission to carry the original project into execution, and this being granted, it was determined to construct the present chapel, and place in it the group intended for Notre-Dame, which was already in a state of forwardness. The designs of the building were furnished by Messrs. Malpiere and Moutiers.

The chapel, which is approached by a flight of steps, is ornamented with 14 columns of the Doric order, which form a portico in front and open galleries on the sides. The columns stand on a high basement, and the walls of the building, rising considerably above their capitals, the chapel seems as if it were crowned by a tomb ornamented with pediments. The total length of the edifice is 100 feet, its breadth 60, and its height 65. In the interior it measures 60 feet in length by 30 in breadth, and 45 in height.

The interior consists of a single nave, terminated by a semicircular recess. The walls are covered with French marble, and the ceiling plastered with stucco and enriched with sculpture. The pavement is of marble divided into compartments. On the right and left of the entrance are altars in white marble, the one dedicated to St. Charles and the other to St.-Ferdinand, patron saints of the prince. The group in the recess, of Carrara marble, by Messrs. Cartellier, Cortot and Dupaty, represents France and the city of Paris weeping over the tomb of the duke de Berry. The pedestal is ornamented with four bas-reliefs, representing:—1, The prince, surrounded by the royal family, receiving extreme unction; 2, the honours rendered to his mortal remains; 3, his entreaties in favour of his murderer; 4, the birth of the duke de Bordeaux. At the angles of the pedestal are four funeral genii, bearing the arms and

insignia of the prince amidst wreaths and garlands. On the right and left of this group are two allegorical figures of Strength and Charity. The building is surrounded with palisades.

ST.-EUSTACHE,

Parish-church of the third *arrondissement*.

Rues Trainée et du Jour.

This church, which is the largest in Paris except Notre-Dame, stands upon the site of the chapel of St. Agnes, which existed as early as 1213; it was begun in 1532 and finished in 1642. It is distinguished by very lofty arches of remarkable boldness; but the mixture of Gothic and Greek architecture produces confusion, and the multitude of pillars prevents the interior being seen to advantage. This church is 318 feet in length, and its breadth taken at the transept is 132 feet. The aisles are double and very lofty. The key-stone in the centre of the roof of the transept, and that which terminates the choir, project considerably; the ribs of the vaulted ceiling meet in them, and they are highly ornamental. The portico of the church is of a much later date; it was built after the designs of Mansart de Jouy in 1754, and consists of columns of two orders placed one above the other, the Doric and the Ionic, which support a pediment. At the extremities were to have been two square towers 115 feet in height, ornamented on each side with Corinthian columns and pediments; but one only is finished.

This church possesses some beautiful specimens of ancient painted glass, which the visitor will observe in the windows above the choir. In the nave are four splendid pictures, namely, St. Eustatius condemned to death; Christ preaching to the multitude; Christ healing a paralytic, and the baptism of Christ. The pulpit formerly belonged to Notre-Dame, but fell into the possession of St. Eustache at the revolution; it was built by Lepautre after designs by Cartauld, and the sounding-board is universally admired. The organ is truly magnificent, presenting, besides a great number of other

ornaments, nine figures of angels playing on musical instruments, all in carved oak. The churchwarden's pew should not escape attention ; it is formed of oak, and consists of columns which support a canopy ; in the centre is a medallion of the crucifixion encircled by angels ; and above the canopy appears the Virgin attended by three angels, one holding the cross, another presenting a crown, and the third offering a palm branch.

In the transept are two chapels, one dedicated to John the Baptist, and the other to St. Peter ; the altar-piece of the former is the baptism of Christ, by Stella ; and that of the latter, the healing of a leper, by Carle Van Loo. The choir is ornamented with five pictures, viz.—the martyrdom of St. Agnes ; the adoration of the shepherds, by Carle Van Loo ; St. Louis, when sick, coming from his bed to receive the sacrament, by Doyens ; Moses in the Desert, by La Grenée ; and the adoration of the wise men of the east, by Carle Van Loo. The high altar is mean, being formed of wood, painted and gilt ; on each side is an angel in the act of adoration. Above the picture at the back of the high altar, is a fine figure of Christ on the cross.

The lateral chapels in this structure are nineteen in number, and should be viewed in the following order, beginning on the right : — 1, *Chapelle du Calvaire*. It contains a curious assemblage of instruments, emblematical of the sufferings of Christ ; among which, the “ forty pieces of silver,” and the dice with which “ they cast lots,” are not forgotten. 2, The chapel of St. Cecilia, contains a picture of that saint playing on a *piano-forte*. 3, chapel of the angel Gabriel. The altar-piece represents the angel conducting Tobit. 4, *Chapelle du Saint Cœur de Marie*. The altar-piece is the entombment of Christ : it also contains statues of Joseph and the Virgin, and a monument to the memory of Robert Secousse, formerly rector of the church. 5, The chapel of St.-Augustine, possesses a beautiful marble bust of Christ wearing the crown of thorns. The altar-piece, by Descamp, represents the conversion of St. Augustine, who is presented by his mother to St. Ambrose. 6, Chapel of St. Joseph, which contains pictures of the

holy family, the last supper, and the crucifixion. 7, Chapel of St. Anne. Pictures:—St. Anne instructing the Virgin; and St. Ambrose receiving a warrior. 8, Chapel of the Guardian Angel. Pictures:—the Guardian Angel; and the disciples at Emmaus. 9, Chapel of St. Andrew. Picture:—the martyrdom of *that saint*. 10, The chapel of the Virgin, immediately behind the *high* altar, is spacious; the architecture is in the same style as the church, but its height is not in proportion to its breadth. Above the high altar is a beautiful marble statue of the Virgin, by Pigalle; and two angels, in bronze. On the sides of the chapel are two *bas-reliefs*, one representing the presentation of our Saviour in the temple; and the other, Christ before the doctors, by Francis. On the left is the mausoleum of the celebrated Colbert; it consists of a black marble tomb, surmounted by a statue of Colbert, in a kneeling attitude; at the sides are two full-length female figures, in lamentation. In the aisle, opposite this chapel, are two fine pictures, one, Jesus driving the money-changers, etc., from the Temple, by Poisson; and the other, St. John Nepocumenus, a martyr to the secret of confession, by Marnigny. 11, The chapel of St. Peter the Exorcist, contains a picture of that saint exercising his ministry; and one of the last supper. 12, The chapel of St. Agnes, has pictures of that saint in prison, and the adoration of the wise men of the east. Above the altar is a *bas-relief* of the martyrdom of St. Agnes. 13, The chapel of St. Vincent de Paule, contains two pictures, one representing that saint instituting the community of the *sœurs de la charité*; and the other, the same saint delivering an exhortation in favour of foundlings. 14, The chapel of Ste. Geneviève, has a *bas-relief* of that saint keeping her flock. 15, The chapel of St. Louis. The altar-piece represents that monarch at prayer, and opposite is a picture, in which an angel, accompanied by the heavenly host, is seen bringing him the crown of thorns. 16, In the chapel of St. Eustatius is a *bas-relief*, representing his martyrdom; and a picture of the crucifixion. 17, The chapel of St. Monica has a picture of her death, by Pallière.—18, The *Chapelle des Fonts*, possesses two pic-

tures of John the Baptist; and one of the crucifixion.—
10, The *Chapelle de la Passion*, contains a fine picture of the disciples at Emmaus, by Lagrenée; and two of saints in meditation.

Many distinguished persons have been buried in this church, among whom may be mentioned the painter Charles de Lafosse, Colbert, and admiral Tourville.

ÉGLISE DES PETITS-PÈRES, OR DE NOTRE-DAME-DES-VICTOIRES,

First chapel of ease to St.-Eustache.

Place des Petits-Pères.

A community of barefooted Augustine monks* established themselves in Paris, in 1607. They occupied a convent in the rue des Petits-Augustins, from whence they removed, in 1620, to the rue Montmartre, and subsequently, to a spot near the rue Grange Batelière. Louis XIII declared himself their founder, in 1629; and on the 9th of December of that year, laid the foundation-stone of a convent contiguous to the spot where the church now stands, and dedicated the church to Notre-Dame-des-Victoires, in commemoration of the victories he had obtained, and particularly of the capture of the town of la Rochelle, after a long siege. This church being found too small for a quarter the population of which increased daily, was rebuilt by the monks; and the latter in its turn was demolished, and the present edifice erected, in 1656, after the designs of P. Lemuet; it is remarkable for its simplicity. The form of the edifice is a Roman cross; its length is 133 feet, its breadth 33, and its height 56. The portal was built in 1739, after designs by Cartaud, and presents pilasters of the Ionic and Corinthian orders. On the right and left rises a pyramid, surmounted by a globe, covered with

* This community was called *Petits Pères*, because two of the most zealous for the establishment of their order in Paris, who were men of small stature, being introduced into the antichamber of Henry IV, the king said, "*Qui sont ces petits pères-là ?*" from which time they retained the name.

fleurs-de-lis. The architecture that prevails in the interior is Ionic, surmounted by a composite Attic.

The choir is ornamented with nine pictures, in the following order; the first and last by Gaillot, and the seven others by Carle Van Loo, who required no recompense for his labours, and received only 600 fr. for the canvas and frames. 1, St. Monica, mother of St. Augustine, beholding in a dream the conversion of her son; 2, the Baptism of St. Augustine, his son Adeodat, and his friend Alypus; 3, the Consecration of St. Augustine, as archbishop; 4, the Death of St. Augustine; 5, the Virgin seated on a cloud, holding in one hand the Infant Jesus, and presenting with the other a palm-branch to Louis XIII. That monarch prostrate at her feet, offers a plan of the church which he has dedicated to her, under the title of Notre-Dame-des-Victoires. Cardinal Richelieu is on the left of the king, and on the right a minister presents the keys of la Rochelle, the walls of which are seen in the back-ground. 6, the Translation of the relics of St. Augustine to Pavia; 7, St. Augustine's conference with the followers of Donatus; 8, St. Augustine preaching the gospel; 9, the Conversion of St. Augustine. In the nave are seven pictures, viz.—1, the Benediction of Simeon; 2, the Virgin with Jesus and St. John; 3, Christ preaching in the Temple; 4, the offering up of Isaac; 5, the holy Family; 6, the Virgin and Infant Jesus; 7, the nativity.

This church has no aisles, but chapels are formed under arches on each side of the nave. The first chapel on the right, dedicated to St. Joseph, is beautifully adorned with marble; it contains a statue of St. Joseph, and a monument to the memory of M. Vassal, councillor of state, consisting of a cenotaph, surmounted by an obelisk, on each side of which is a weeping figure. Beneath a medallion containing a portrait of the deceased is an inscription.

The next chapel is that of *Notre-Dame des Sept-Douleurs*, which contains a picture illustrative of its dedication. The next chapel has nothing worthy of notice. The chapel of the Virgin presents her statue,

in stone, and pictures of the death of St. Joseph, and the annunciation. The chapel opposite, dedicated to St. Augustine, contains a statue of that saint, in stone, and pictures of the presentation in the temple, and the laying on of hands by the apostles. The next chapel presents nothing entitled to attention. The chapel of St. Charles is richly ornamented, and possesses small statues of St. Charles Borromeo, and Pope Pius V. The chapel of St. Geneviève contains the monument of the celebrated composer Lulli, by Cotton. It consists of a cenotaph of black marble, at the base of which are weeping females in white marble. A bust of the deceased is placed above the cenotaph, between two genii. In the *Chapelle des Fonts* is a neat marble vase for the baptismal water.

On the tower of this church is the telegraph corresponding with Lille.

The buildings of the convent are occupied by the mayor of the third arrondissement, barracks for veterans, etc.

NOTRE-DAME DE BONNE-NOUVELLE,

Second chapel of ease to St. Eustache.

No. 23, Rue de la Lune.

The first church that stood on this spot, erected in 1551, was destroyed during the troubles of the *Ligue*, and rebuilt in 1624. The whole edifice, except the steeple, was demolished in 1825, and the present neat small structure raised on its site was finished in 1829. The lofty and elegant portico consists of two columns and two square pillars, of the Doric order, crowned by a pediment. The nave is separated from the aisles by 8 Doric columns, with square pillars opposite to correspond. The recess in which the high altar stands is surmounted by a demi-cupola, handsomely ornamented with roses in compartments. The organ is neat, and the pulpit is ornamented with a bas-relief representing the assumption. This church contains several pictures, namely:—St. Louis touching for the evil; the Descent

of the Holy Ghost upon the Virgin; the Assumption; the Holy Family; the Baptism of Christ; the Adoration of the sacred heart; Ste.-Geneviève; Mary Magdalen contemplating death; St. François de Sales; and St. Nicholas; statues of John the Baptist and the Virgin.

ST.-GERMAIN-L'AUXERROIS,

Parish-church of the fourth *arrondissement*.

Place St.-Germain-l'Auxerrois.

This church, which existed as early as the 7th century, was pillaged and destroyed by the Normans, but rebuilt by king Robert in the beginning of the 11th century. During the ascendancy of the English at Paris, in 1423, it was almost entirely rebuilt. At a remote period, it possessed a school and many privileges. Having become the parish-church of the court, much was done to embellish it; but most of its ornaments and monuments were removed or destroyed at the revolution.

The portico, begun in 1435, was never carried to its full elevation. It is ornamented with statues, and it is remarkable, that at the revolution these were spared, when those of other churches were destroyed.

The interior is regular; the aisles are double, and these are encircled by chapels as well round the nave as the choir. Its length is 240 feet, and its breadth, at the transept, 120. The architecture is a mixture of the Greek and the Gothic of the 14th century. At the removal of the screen, which was an object universally admired, in 1744, the columns of the nave were fluted and the capitals raised. This church was formerly collegiate, and had a chapter, which, in 1744, was united to that of Notre-Dame. This, being the parish-church of the Tuileries, is ornamented in many parts with the arms of France and other emblems of royalty. The pulpit is large, massive, and highly ornamented; the pannels are covered with *fleurs de lis*. Opposite it is a fine figure of Christ on the cross. The churchwarden's pew was executed in 1684, after designs by Lebrun, and is the most beautiful of any in Paris. It is ornamented with fluted Corinthian columns, and pilasters supporting a

pediment, in which are the royal arms and crown. The back of the pew is curiously carved, and above rises a canopy, surmounted by the royal arms and crown, from which falls a curtain, sprinkled with *fleurs de lis*, supported at the corners by genii, the whole of carved oak. The organ is handsome, being ornamented with ancient figures and other carved work.

The ancient painted glass of the transept is highly worthy of attention. Near a door in the transept, on the right, is a picture of St. Louis, receiving the holy crown of thorns from the archbishop of Sens, upon his return from Palestine. In the aisle near it, is the martyrdom of St. Sebastian. Over the opposite door of the transept is a fine painting, by Audois, representing the martyrdom of St. Gervais.

The railing of the choir is of polished iron, ornamented with brass, and finely executed; but the design is in bad taste. The choir is paved with marble. The high altar is painted in imitation of marble, and richly ornamented with bronze gilt; it is elevated upon six steps, and surrounded on the sides and behind by a balustrade of curious stone-work; it is adorned with 12 superb candlesticks, from the midst of which rises a splendid figure of Christ on the cross, the whole of brass gilt. The altar-piece, by Pajou, represents St. Germain receiving, at Nanterre, the vow of St. Geneviève. The window above the high altar presents the royal arms in painted glass. In the choir is a splendid eagle of brass gilt, which serves for a reading-desk.

The chapels are 19 in number, and a few of them contain specimens of ancient painted glass. They should be viewed in the following order, beginning on the right:—1, Chapel of John the Baptist, picture of the Baptist. 2, Chapel of St. Anne. Pictures:—St. Anne with the Virgin when a child; Christ paying tribute. 3, Chapel of the Virgin. The altar is ornamented with Corinthian columns and a pediment enriched with gilding, and a statue of the Virgin. Pictures:—The descent of the Holy Ghost on the Virgin and her followers; and the descent from the cross. 4, Chapel of St. Joseph. Picture, St. Joseph with Christ when a child, by

Mad. Arsenne. 5, *Chapelle de l'Assomption*. The front of the altar is of needle-work. Pictures :—The Assumption and the Holy Family. 6, *Chapelle du Curé*. The altar-piece is Christ and the disciples at Emmaus. The other pictures are, Christ paying tribute, and the Centurian imploring the Saviour to come and heal his servant. Between this chapel and the next is a fine picture of the crucifixion, containing an immense number of figures. 7, The *Chapelle des Trépassés* is ornamented with emblems of death, and a picture representing souls in purgatory. It contains two monuments to the memory of two chancellors of France of the name of Etienne d'Aligre, father and son. The drapery of the statutes is of good execution. 8, Chapel of St. Vincent de Paule, with a picture of that saint preaching to villagers. 9, *Chapelle du Calvaire*. The altar-piece is Christ's agony in the garden, and the front of the altar presents a dead Christ, painted in imitation of bas-relief. Above the altar is a figure of Christ on the cross, and statues of Joseph and the Virgin. Pictures :—An *Ecce Homo* and Christ scourged. 10, *Chapelle du Sacré Cœur*. This chapel is ornamented with a portrait of Madame Elizabeth, sister of Louis XVI, who perished at the revolution. She is adoring the heart of Jesus, and the regalia and church vessels, lying in confusion at her feet, indicate the subversion of the throne and the altar. 11, The chapel of Ste.-Geneviève has a statue of that saint. 12, Nothing worthy of notice. 13, Chapel of St. Landri. Statue of that saint, and picture of the adoration of the Virgin by Rouget. 14, *Chapelle de la Madeleine*. Picture of Mary Magdalen at the foot of the cross. 15, Chapel of St. Louis. In the midst of a singular relief representing a purple canopy, with cherubim and other ornaments, is a picture of St. Louis at prayer. This chapel contains two statues and two busts, remains of the monuments of the family of de Rostaing, destroyed at the revolution. 16, Nothing worth describing. 17, Chapel of St. Germain. In a picture the saint is represented receiving a heavenly crown. 18 and 19 contain nothing entitled to notice.

A rich canopy, valued at 20,000 fr., was presented to this church by Louis XVIII.

It was by the bell of St.-Germain-l'Auxerrois that the signal was given for the massacre on St. Bartholomew's day. The principal festivals celebrated in this church are, the parochial fête on the last Sunday of July; the eve of St. Louis's day (Aug. 24), when all the members of the French Academy attend a mass in music, and the President delivers an address; the *Fête Dieu*, when the royal family walk in procession; Tuesday or Wednesday of Holy Week, when the royal family receive the sacrament; Easter-day, and Whitsunday.

ST.-LAURENT,

Parish-church of the fifth *arrondissement*.

Place de la Fidélité.

This church, which at a very remote period belonged to a monastery, was destroyed by the Normans, and rebuilt in the 15th century. In 1548 it was enlarged, in great part rebuilt in 1595, and considerably repaired and embellished with a portico in 1622. The portico presents two rows of 4 columns of the Doric and Ionic orders, each row surmounted by a pediment, and the upper pediment crowned with a cross. The interior is divided into a nave and two aisles. The architecture is in the Gothic style. The keystones of the roof are curiously wrought. The organ is handsome, and the pulpit is adorned with bas-reliefs, among which may be observed St. Denis, who, according to the legend, carried his head in his hand from Montmartre to the spot where the church of St. Denis was afterward built.

The choir is ornamented with Corinthian pilasters and an abundance of carved work. Behind the high altar is a deep arcade, surmounted by an entablature and pediment supported by Corinthian pillars, the whole painted in imitation of marble, and richly ornamented with gilding. Above the pediment rises a cross.

The *Chapelle des Fonts*, the first on the right, contains pictures of the Baptism of Christ, the descent from

the cross, and Abraham offering up Isaac. The chapel of John the Baptist presents John preaching in the wilderness. The chapel of St. Apolline has a statue of that saint by Bougron; and a picture of Simeon blessing the Infant Jesus. The chapel of St.-Geneviève contains a handsome altar of white marble, and a fine picture of the Apotheosis of that saint. The chapel of the Virgin is ornamented with composite pilasters, and surmounted by a dome enriched with sculpture of cherubim, the books of the law and the gospel, etc. The upper part presents a picture of the Assumption. It contains some fine specimens of ancient painted glass. The altar is ornamented with a statue of the Virgin, with the Infant Jesus, who stands upon a globe, and treads the serpent beneath his feet; this group is surmounted by a representation of the celestial regions. The *Chapelle du Sacré Cœur* has a picture of the Adoration of the sacred heart. The chapel of St. Laurent contains a remarkably handsome altar, and a picture of St. Laurent led to martyrdom, by Greuze. The *Chapelle du Calvaire* has a group in plaster of Christ taken down from the cross, and a picture of the Saviour rising from the dead. The next chapel contains a statue of Ste.-Geneviève; and the last a picture of Christ and the disciples at Emmaus.

ST.-VINCENT-DE-PAULE,
Chapel of ease to St.-Laurent.

No. 6. Rue Montholon.

This small irregular chapel is remarkable for having been the burial-place of the philanthropist to whom it is dedicated, and who was canonized in 1737. It contains only two chapels, namely, the *Chapelle des Fonts*, which is ornamented with a picture of the Baptism of Christ; and that of the Virgin, which presents her statue. The altar-piece of the high altar represents the Apotheosis of St. Vincent de Paule, and has on one side, St. Anne instructing the Virgin, and on the other, Ste. Geneviève, both by Pauline Colson. The other pictures, beginning on the right, are:—The crucifixion; the descent from

the cross, by Marigny; Christ healing the blind and the lame, by Dejuinne; a fine crucifixion; the Assumption; Noah offering sacrifice after coming out of the ark; the dream of St. Joseph, by Gaillot; Christ inviting little children to come unto him; and the Trinity crowning the Virgin.

ST.-NICOLAS-DES-CHAMPS,

Parish church of the sixth *arrondissement*.

No. 200, Rue St.-Martin,

A church which existed upon this spot as early as 1119, became parochial in 1184. It was enlarged in 1420, and in 1576 the choir and the chapels behind it were constructed.

Its architecture is partly in the Gothic style and partly modern. The nave is skirted by Gothic and Doric architecture, and the double aisle is divided by 12 pillars in the Gothic style and 12 Doric columns. The pulpit is mean; the organ is truly magnificent, being adorned with fine full-length figures in carved work.

The choir is ornamented with 12 fluted Doric columns, which form a continuation of the modern architecture of the nave. The high altar is elegant and rich, being formed of Corinthian columns of black marble, surmounted by an attic and a pediment. The altar-piece, which is divided into two parts, represents the Assumption, by Simon Vouet; the angels in adoration, of stucco, are by Sarrazin. Behind the altar are two pictures, one of the Eternal Father, and the other of the last supper.

The chapels, which are 26 in number, should be viewed in the following order, beginning on the right: 1, *Chapelle des Fonts*. Picture, Baptism of Christ. 2, *Chapelle des Trépassés*. It is ornamented with emblems of death, and has two pictures, viz. Christ's agony in the garden, by Rouget, and the deliverance of souls from purgatory. 3, *Chapelle de la Ste. Croix*. Picture, Christ bearing his cross, by Coutant. 4, Chapel of Ste.-Geneviève. Pictures, Ste.-Geneviève, and the crucifixion. 5, Chapel of St. Nicholas. Pictures, St. Nicholas and the raising of Lazarus. 6, *Chapelle de la Circoncision*. Picture,

The circumcision of Christ. 7, Chapel of St Anne. A highly ornamented altar with statues representing St. Anne instructing the Virgin when a child. Picture, The good shepherd. Between this chapel and the next is a passage, in which is a large picture representing Louis XIII making his vow to the Virgin. 8, *Chapelle de la Ste.-Famille*. Picture, the Holy Family, by Lebrun. 9, Chapel of St. Bruno. Picture, the Apotheosis of St. Bruno. 10, Chapel of St. Martin. Pictures, the seed of the woman bruising the serpent's head, and St. Martin healing a leper at one of the gates of Paris. 11, Chapel of the Virgin. The altar is decorated with a group of the Virgin and child, the latter treading a serpent beneath his feet, by Delaistre ; and two pictures by Caminade, representing the Nativity, and the halt of the Holy Family. In a passage next this chapel is a picture of the marriage of Joseph and the Virgin. 12, Chapel of St. Cecilia. In an elegant recess over the altar is a statue of St. Cecilia. 13, *Chapelle de la Passion*. Pictures, Christ wearing the crown of thorns, and the descent from the cross. 14, Chapel of St. Michael. Pictures, Michael warring with the rebellious angels, and the Virgin watching Jesus in his sleep. 15, Chapel of John the Baptist. Statue of the Baptist and picture of the circumcision. 16, Chapel of St.-Vincent-de-Paule. Picture of St.-Vincent-de-Paule clothing a poor man. In three pannels are Christ bearing his cross, the crucifixion and the descent from the cross. 17, Chapel of St. Charles Borromeo. Two pictures of St. Charles ministering to the sick of the plague at Milan. 18, Chapel of St. John the Evangelist. The altar of this chapel is fine. Picture, Martyrdom of St. John. 19, Chapel of St. Stephen. Picture, St Stephen relieving the sick. The altar is extremely elegant. 20, Chapel of St. Louis. Picture, St. Louis affording succour to the sick. 21, *Chapelle du St.-Sauveur*. Picture, Christ, the way, the truth, and the life. 22, *Chapelle du Calvaire*. This chapel is ornamented with rock-work to represent Mount Calvary. On the summit is Christ on the cross, attended by the Virgin, St. Joseph and Mary Magdalen. 23, Chapel of St. Roch. Picture, Angel appearing to St.

Roch. 24, *Chapelle de la Croix*. A neat altar. 25, *Chapelle du Sacré Cœur*. Picture, Christ commanding little children to be brought to him.

Several artists and distinguished literary men are buried in this church. The portal next the rue St.-Aulaire is much admired for its sculpture.

ST.-LEU ET ST.-GILLES,

Chapel of ease to St.-Nicolas-des-Champs.

No. 182, Rue St.-Denis.

In 1256, a chapel of ease of Gothic architecture was erected upon this spot, which, in 1617, became parochial. It was reconstructed about 1320, and in 1611 the choir was rebuilt, and the church enlarged. The general character of the structure is Gothic, although this style has been departed from in some of the later repairs. The nave and choir are separated from the aisles by 19 arches. The organ is fine, and the pulpit, which is richly ornamented, is modern. At the entrance of the choir, on each side, are statues of St.-Leu and St.-Gilles. The nave and the choir are adorned with 4 fine pictures, representing St. Margaret, queen of Scotland, washing the feet of the poor, by Gassiez; St.-Leu delivering prisoners; Christ walking on the sea, by Lebusle; and St. Gilles discovered in his retreat by the king of the Goths, by Monvoisin. Over the churchwarden's pew is a picture of Christ's agony in the garden. The church having undergone repairs in 1780, under the direction of de Wailly, the high altar was elevated upon eleven steps, which gives it a theatrical appearance. This plan afforded the architect an opportunity of forming a subterranean chapel beneath the choir to represent the holy sepulchre. The high altar is ornamented with a fine figure of Christ on the cross, with two angels.

The chapels, beginning on the right, are:—1, *Chapelle des Fonts*. Pictures, Baptism of Christ, and the crucifixion. In the aisle leading to the next chapel are, the annunciation, the nativity, and the woman taken in adultery, the latter by Delaval. 2, Chapel of St. Louis. Pictures, St. Louis in the act of devotion; Christ and

the disciples at Emmaus; Halt of the holy family in Egypt; Baptism of Christ; Martyrdom of St. Vincent at Saragossa; and a portrait of St. Francis de Sales, taken after death, by Philippe de Champagne. 3, Chapel of St. James the apostle. The front of the altar presents a curious piece of ancient carved work, the subject of which is the creation. Pictures, St. James; the nativity; Christ and the woman of Samaria; the Virgin and child; and the descent from the cross. 4, Chapel of St. Denis. Pictures, St. Denis and Christ appearing to Mary Magdalene. 5, Chapel of Ste.-Geneviève. The altar is ornamented with a statue of Ste.-Geneviève, which was originally on her tomb in the abbey dedicated to her honour. Picture, The descent from the cross. 6, *Chapelle du Sacré Cœur*. On the sides of the entrance are pictures of Ste.-Geneviève and Christ wearing the crown of thorns. The altar-piece is the host of heaven adoring the sacred heart. 7, *Chapelle du St.-Sépulcre* or *Calvaire*. This is the subterranean chapel beneath the choir; it is ornamented with columns, and contains 10 small pictures, and a tomb in which is a fine statue of Christ in a recumbent posture, which formerly belonged to the church du St.-Sépulcre, on the site of which the cour Batave has been since formed. Over the entrance is a picture of the entombment of Christ. 8, Chapel of St. Leu. Pictures, St. Leu; angels appearing to the shepherds; and the presentation in the temple. In the aisle is a fine picture of St. Charles Borromeo by Delaval. 9, Chapel of the Virgin. group of the Virgin and child; in the back-ground is a representation of the heavenly glory, with cherubim in adoration, richly gilt. In the aisle is a picture of Christ and the Samaritan woman.

This church possesses a number of relics, which the visitor will observe in shrines in the different chapels.

St. Leu being considered a healer of the sick, the kings of France, upon their accession to the throne, formerly visited this church nine days in succession, to implore health of the patron saint.

STE.-ELISABETH,

Second chapel of ease to St.-Nicolas-des-Champs.

No. 107, Rue du Temple.

This church, to which a convent was attached, was built in 1628 for a community of nuns called *Dames de Ste. Elisabeth*. The church was consecrated on the 14th of July 1646, and dedicated to St. Elizabeth of Hungary. The portal is decorated with Doric and Ionic pilasters. The interior was completely rebuilt in 1829. Behind the high altar is a chapel dedicated to the Virgin. It is ornamented with six windows of beautiful modern painted glass, executed by Mr. White an Englishman, representing, Faith, Hope, Charity, Isaiah, John the Baptist, and St. John the Evangelist. The statue of the Virgin above the altar is mean. In the aisle are several pictures, among which are the nativity, the baptism of Christ, the vision of the cross, Ste.-Geneviève, and the healing of the lame man. The chapel of St. Elizabeth, to the left on entering, possesses a splendid picture by Blondel, representing that saint laying her crown upon the altar at the feet of the Saviour's image.

ST.-MERRI,

Parish church of the seventh *arrondissement*.*No. 2, Rue St.-Martin.*

This church was, in its origin, a chapel dedicated to St. Peter, near which was a small monastery, where St. Mederic or Merri died in the year 700. It was dedicated to St. Merri in 820, in consequence of its containing his ashes. Some years after, it became parochial; and falling into ruins, was rebuilt in 1520. Its Gothic architecture is remarkably elegant, and it possesses numerous remains of beautiful ancient painted glass in a good state of preservation. The organ is fine, and the pulpit is highly ornamented with foliage and ecclesiastical emblems; the sounding-board is supported by two palm-trees, and crowned by a statue of the Virgin holding a cross. To the right on entering is the *Chapelle de la Communion*, built in 1754, after the designs of Richard. It is lighted

by three lanterns, and decorated with Corinthian pilasters; over doors at the extremities are two bas-reliefs, by Slodtz, representing religious subjects. The altarpiece by Coypel represents Christ breaking bread in the presence of the two disciples at Emmaus; on the right is a picture of St. Charles Borromeo administering the sacrament to the sufferers by the plague at Milan, by Colson; and on the left, St. John Chrysostom beholding angels present whilst the faithful are receiving the communion, by Peron. The altar is of marble. At the entrance of this chapel are two statues, John the Baptist by Laitié, and St. Sebastian by De Bay; on a pillar opposite the latter is a fine picture of St. Sebastian. The other chapel on this side is not worthy of notice. On the left of the nave is the *Chapelle du Calvaire*, which contains a fine group of the descent from the cross.

In the transept are 4 chapels ornamented with Corinthian columns supporting pediments. The first, on the right, dedicated to St. Peter, has a picture of that saint, by Restout; the chapel of the Virgin, the Virgin and child by Carle Vanloo; the chapel of St. Charles, St. Charles Borromeo at prayer, by the same; and the chapel of St. Merri, a vision of that saint, by Vouet. Near the right door of the transept is a fine descent from the cross; and near the left, the healing of those afflicted with the *mal des ardens*, through the intercession of Ste.-Geneviève.

The screen is formed of marble with iron gates. The choir is small, but richly decorated, after the designs of Slodtz, executed in 1751. The walls are covered with red stucco, in imitation of marble enriched with bronze ornaments, and the pavement is of marble. The high altar is in the form of an antique tomb, and has a superb gilt tabernacle; above it is a reliquary of large dimensions containing the relics of St. Merri, and still higher, the sacred vessel in which the host is kept. The arch behind the altar is covered with a representation of the celestial regions, with cherubim, etc., richly gilt.

The chapels round the nave are 12 in number, and some of them contain curious specimens of ancient painted glass. The following is their order, beginning

on the right:—1, *Chapelle de la Passion*. Pictures, the descent from the cross and the Holy Family. 2, *Chapelle de l'Assomption*. Picture, the Assumption of the Virgin. 3, Chapel of St. Merri. Pictures, St. Merri at Prayer and Ste.-Geneviève. Between this chapel and the next is a fine picture of St. Martin. 4, Chapel of St. Francis Xavier. Pictures, a missionary preaching to Indians, and the Holy Family. 5, Chapel of St. Francis de Sales. Pictures, St Francis attending the viceroy of Naples on his death-bed, and Christ and the Samaritan woman. 6, Chapel of the Virgin. Statue of the Virgin. Pictures, the Annunciation and the Descent from the cross. 7, Nothing worthy of notice. 8, *Chapelle de la Transfiguration*. Pictures, the Transfiguration; the reparation of a profaned church by Belle; a portrait of St. James, and the martyrdom of the same Saint. 9, *Chapelle de la Madeleine*. Pictures, Mary Magdalen at the foot of the cross; the Holy Family, and St. Charles Borromeo preaching. 10, Chapel of St. Joseph. Pictures of that saint and the Annunciation. 11, Chapel of St. Vincent de Paule. Pictures, Apotheosis of that saint, and the Nativity. *Chapelle des Disciples d'Emmaus*. Pictures, Christ and the disciples at Emmaus, and a fine Descent from the cross.

NOTRE-DAME DES BLANCS-MANTEAUX,

Chapel of ease to St.-Merri.

No. 14, *Rue des Blancs-Manteaux*.

Contiguous to this church was a convent of nuns, who established themselves at Paris in 1258, and were called by the people Blancs-Manteaux, from their wearing white cloaks. The convent and church were rebuilt in 1685. The interior is ornamented with pilasters of the Corinthian order, and over the arches are medallions in stone representing saints. The length of the building is much too great for its breadth, and the aisles are excessively narrow. This church possesses several good pictures. Over the principal door, are the burial of St. Petronique; a Martyr; the Annunciation; and Simeon blessing Christ. On the left of the nave are 3 chapels;

but one only, dedicated to the Virgin, is worthy of attention. The altar is ornamented with two angels in the act of adoration ; it contains pictures of the Assumption and the Adoration of the wise men of the east ; and a beautiful crucifix in ivory.

The high altar is surmounted by a figure of the Virgin standing on a globe, surrounded by cherubim, and treading a serpent beneath her feet ; above is a glory. The upper window presents Christ on the cross in painted glass. In 4 arcades, next that in which the Virgin stands, are statues of the four Evangelists. In the aisles, beginning on the right on entering, are pictures of Jesus washing the feet of his apostles, by Latil ; Christ, the good shepherd ; the Marriage of Cana, in Galilee ; Jesus healing one possessed of a devil, by Frosté ; the Miracle of the loaves and fishes, by Audran ; the Annunciation ; a dead Christ ; the Angel appearing to Joseph in a dream ; and a good copy of St. Michael, after Raphael.

The convent was suppressed in 1790.

ST.-FRANÇOIS-D'ASSISE,

Second chapel of ease to St-Merri.

No. 13, Rue du Perche.

This church, which belonged to a convent of capucines, established in 1623, is destitute of architectural ornaments, but is extremely neat. It possesses a small organ ; the pulpit is ornamented with a bas-relief of Christ giving the keys to Peter. On the sides of the altar is a picture of the entombment of Christ, and another representing a numerous group of personages, in which Mary Magdalen is a conspicuous figure. In the nave are pictures of St. Charles Borromeo administering the sacrament to the sick of the plague at Milan ; John the Baptist reproving Herod for adultery, by Franque ; St John's vision of the Apocalypse, by Trezel ; St. Francis d'Assise, before the Sultan of Egypt, by Lordon ; the crucifixion ; St. Francis before Pope Innocent III, by Gaillot, and Peter's deliverance from prison. On the right of the nave is the *Chapelle des Fonts*, which contains a small bas-relief, representing the decollation

of John the Baptist, and pictures of the Nativity and the Baptism of Christ. In the aisle on the same side are two pictures of the Baptism of Christ, and a Holy Family. On the left are two chapels. The first, dedicated to the Virgin, contains a statue of the Virgin, and a picture in which she is represented as a *nun*; the altar is richly decorated. Between this chapel and that of St. Francis are pictures of the last supper and the unbelief of St. Thomas. The altar-piece of the latter chapel represents St. Francis at prayer. The other pictures here are:—St. Francis in meditation; the Adoration of the wise men of the east; a Saint receiving the crown of martyrdom; the Assumption; the Baptism of Christ; and the Descent from the cross.

At the entrance of the choir on the left is a magnificent statue of St. Francis in a kneeling posture, of Egyptian marble of great value; the opposite statue is that of St. Denis. The statues above are Faith and Hope. Here also are two fine pictures, one, St. Louis, when sick, visiting his soldiers afflicted with the plague, by Scheiffer; the other, Christ scourged, by Degeorges. The pictures in the choir are a portrait of St. Francis de Sales; the Communion of St. Theresa, the Descent from the cross; a Man in the agony of death; the calling of St. Francis; the Baptism of Christ, by Guillemot; the Saviour giving the statutes of his order to St. Francis; Christ impressing his wounds on St. Francis, a Vision of St. Theresa; the Agony of Christ in the garden; and a Portrait of St. Vincent de Paule. Above the central picture is a fine figure of Christ on the cross.

The convent was suppressed at the revolution, and the church restored to worship in 1802.

ST.-DENIS,

Third chapel of ease to St. Merri.

No. 50, Rue St. Louis, au Marais.

This church, which was built in 1684, for a community of nuns *de l'Adoration perpétuelle du St. Sacrement*, was pulled down in 1828, and is now rebuilding.

STE.-MARGUERITE,

Parish-church of the eighth *arrondissement*.

No. 28, Rue St.-Bernard, faubourg St.-Antoine.

This was originally a chapel, erected in 1625, which became parochial in 1712, and at that period was almost entirely rebuilt. The population of the neighbourhood augmenting, a chapel contiguous to the choir was erected in 1765, after the designs of Louis. This church is remarkably low, and the architecture, both within and without, presents nothing worthy of observation. The only chapel in the nave is the *Chapelle des Fonts*, to the right on entering, which contains a picture of the Massacre of the innocents. The altar is neat. The pulpit presents 4 bas-reliefs of the preaching of Christ, John the Baptist, St. Paul, and St. Peter. In the transept are two chapels. That on the right, dedicated to St. Vincent de Paule, has 4 pictures, namely, St. Vincent exciting the zeal of the *Dames de la Charité*, by Galloche; St. Vincent demanding assistance of the ladies of the court and nuns, in favour of foundlings, by Restaut; St. Vincent establishing an hospital; and the apotheosis of St. Vincent. The chapel on the left is dedicated to St. Margaret. The altar-piece represents the descent from the cross, and opposite it is the visitation of the Virgin; on each side of the altar are pictures, the one representing St. Francis de Sales, when called to Rome, placing the *Dames de la Visitation* under the care of St. Vincent de Paule; and the other, St. Vincent sending priests and nuns to dress the wounded in a field of battle; a fifth picture in this chapel is St. Margaret driven from the paternal roof for having embraced Christianity, by Wafflard. The adjoining chapel is that erected in 1765. It is dedicated to *les âmes en purgatoire*, and is 47 feet in length, 50 in breadth, and 35 in height. It is painted in fresco, by Brunetti, representing columns, statues, and bas-reliefs. The vaulted ceiling is decorated with caissons, and the pavement is divided into 30 tombs. The bas-reliefs represent the death and funeral of Jacob, and above the entrance, Adam and Eve driven from paradise.

The statues and inscriptions relate to death and the brevity of human life. The altar is in the form of the tombs of the primitive Christians, and the altar-piece, by Briard, represents souls delivered from purgatory, and introduced into heaven by angels.

The high altar, which is plain, has on each side an angel in adoration. The principal ornament of the church is placed behind the high altar. It is a beautiful Descent from the cross, in white marble, executed for the church of St. Landry, after the designs of Girardon, by le Lorrain and Nourisson, his pupils. The Virgin, in sorrow, contemplates the body of Christ, which has just been taken down from the cross. Four angels, in the air, seem to gaze on the cross, and a fifth is seated at its foot. On the right of this fine production, is another chapel, dedicated to St. Margaret, and on the left, one dedicated to Ste.-Geneviève. The former contains a beautiful statue of St. Margaret in marble; and the latter one of Ste.-Geneviève in plaster. In the aisle round the choir are pictures of St. Theodosius; the entombment of Christ; and the Crucifixion.

The rector of this church was the first Catholic priest who married at the revolution. It is said that the unfortunate Dauphin, son of Louis XVI, who, after the death of his parents, was placed under the care of a cobbler named Simon, whose ill treatment caused his premature death, was buried in the cemetery of this church.

ST.-ANTOINE,

First chapel of ease to Ste.-Marguerite.

No. 35, Rue de Charenton.

This church forms a part of the *hôpital royal des Quinze-Vingts*, but presents nothing interesting. It was built in 1701, and annexed to the parish of St. Margaret in 1802.

ST.-AMBROISE,

Second chapel of ease to Ste.-Marguerite.

Rues Popincourt et St.-Ambroise.

This church was built for a community of nuns called *Annonciades*, who established themselves in an adjacent convent about the year 1639. Being secularized in 1782, the conventual buildings were converted into a rope manufactory, but the church was preserved. In 1802, it was enlarged and annexed to the parish of St. Margaret. It is small, and in point of architecture presents nothing worthy of notice.

In front of the organ is a fine picture of St. Ambrose. Among the other pictures in the nave may be noticed, the miraculous draught of fishes; John the Baptist preaching in the wilderness; Christ wearing the crown of thorns; the crucifixion; Mary Magdalen in meditation; Christ and the disciples at Emmaus; the Adoration of the wise men of the east; and Christ giving the keys to Peter. In the aisle to the right is a fine picture of the Annunciation, by Halle.

The choir is plain, but remarkably neat. The high altar, of white marble, is in the form of a tomb. The altar-piece represents St. Ambrose rescuing an Arian from the hands of his enemies, by Wafflard. On the sides of the high altar are statues of Faith and Hope, and two highly ornamented shrines containing relics of St. Ambrose and St. Lucia. The principal pictures in the choir are the Ascension, and Christ bearing his cross. The *Chapelle des Fonts*, to the right on entering the nave, contains a fine Christ on the cross in stone, and a figure of John the Baptist, by Guichard. The chapel of the Virgin, on the right, is spacious and neat, but contains no ornament, except a group of the Virgin and child. In the *Chapelle de la Passion*, on the left of the high altar, are the agony of Christ in the garden, and the Holy Family.

NOTRE-DAME.

Parish church of the ninth *arrondissement*.*See p. 58.*

ST.-LOUIS,

First chapel of ease to Notre-Dame.

Ile St.-Louis.

Upon the site of this church a small chapel was erected in 1606, which was enlarged in 1622, and dedicated to St. Louis and St. Cecilia. In the following year it became parochial, under the invocation of St. Louis. In 1664, it was rebuilt under the direction of Levau, and subsequently altered after the designs of Leduc and Doucet. The grand entrance is decorated with 4 Doric columns, supporting an entablature crowned with a pediment. The steeple, in the form of an obelisk, of open stone work, presents a fantastical appearance. The interior sculpture was executed after the designs of J. B. Champagne.

The high altar is plain; on the sides are statues of St. Peter and St. Paul by Bra. In the nave are pictures of the adoration of the wise men of the east, the offering up of Isaac by Abraham, and the Virgin and child to whom an angel is offering fruit, the latter by Mignard. In a recess beneath the organ-loft is a statue of John the Baptist, and a picture representing the raising of the daughter of Jairus.

The chapels should be viewed in the following order, beginning on the right: — 1, *chapelle des Ames de Purgatoire*. Picture of deliverance from purgatory; 2, chapel of the communion. Pictures: Christ breaking bread with the disciples at Emmaus, by Coypel; the resurrection, by Perron; and the adoration of the wise men of the east, by Perrin; 3, *chapelle du Sacré Cœur*. Pictures: Christ showing his heart and the conversion of St. Martin; 4, chapel of the Virgin. A fine statue of the Virgin in stone, by Ladatte; 5, *chapelle de la Madeleine*. Pictures: John the Baptist, and Christ appearing to Mary Magdalen; 6, chapel of St. Vincent de Paule. Picture: St Vincent exhorting the sœurs de la charité, by Daniel Halle; 7, chapel of St.-Louis. Picture: St. Louis coming from his bed to receive the communion. Between this chapel and the next, under an

arch in the aisle, is a picture of St. Louis commanding the interment of the slain after the capture of Sidon, by Vauthier; 8. chapel of St. François-de-Sales. Picture: St. Francis expounding to nuns; 9, chapel of the Assumption. Picture: the assumption, by Lemoine; 10, chapel of the Holy Cross. Picture: the crucifixion; 11, chapel of Ste. Geneviève. A beautiful statue of Ste. Geneviève, in stone, by Ladatte; 12. chapel of St. Louis-de-Gonzales. Pictures: the above saint laying aside his princely honours to embrace the ecclesiastical state; and St. Louis (king of France) with the emblems of the passion of Christ.

The celebrated lyric poet Quinault was buried in this church, in 1688.

ST.-GERVAIS,

Second chapel of ease to Notre-Dame.

Rue de Monceau, near the place de Grève.

This church is believed to have existed in the 6th century. It was rebuilt in 1212, and enlarged in 1581. The portico, after designs by Jacques Desbrosses, was begun in 1616, and finished in 1621; the first stone being laid by Louis XIII. It is considered one of the finest productions of modern architecture in Europe, and consists of three orders, rising one above the other. The first presents eight fluted Doric columns, of which four in the centre are surmounted by a triangular pediment. A range of the Ionic order are on the same plan as the below; but in the third range only four Corinthian columns appear in the centre, and support a circular pediment. This edifice, being situated in a narrow dirty street, its fine architecture cannot be seen to advantage.

The body of the church, in the style improperly called Gothic, is well built; the vaulted roof of the interior is lofty and bold, and the groinings support ornaments enriched with sculpture. The choir presents nothing remarkable, except two fine statues bearing palm branches. It possesses a good organ, and some beautiful specimens of ancient painted glass. The glass of the choir was executed by Jean Cousin, and represents

martyrdom of St. Lorenzo, the good Samaritan, &c. The pulpit is ornamented with bas-reliefs of Faith, Hope, and Charity, and four small figures of the evangelists.

The first chapel, beginning on the right, is the chapel of the *Agonizants*, and contains a fine picture of the Agony in the Garden. The next is the *chapelle des Trépassés*, ornamented with the emblems of death, and a picture of the Virgin with the infant Jesus, seated on a cloud and surrounded by angels, come to receive the souls from purgatory. The chapel of St. Nicholas is ornamented with a statue of St. Catherine, seven panels on which are painted subjects taken from the life of Christ, and three specimens of painted glass, namely the Eternal Father in his glory, St. Nicholas, and St. Catherine, and the descent of the Holy Ghost on the apostles. In the chapel of the Holy Ghost, the work is worthy of attention, as are two pictures, one representing the descent of the Holy Ghost on the Virgin and the apostles, and the other, the angel forbidding the entrance of the temple to the idolater Theodosius, polluted with the blood of the saints of Thessalonica. In the chapel of St. Peter is a picture of that saint and an *ecce homo*, the latter in gilt; the colours of the glass in this chapel are brilliant. The chapel of St. John the Baptist, contains a statue of that saint, a picture representing the Baptism, and glass on which is painted the history of Solomon and the queen of Sheba. The chapel of St. Geneviève has a piece in needle-work, in which is represented the patroness of Paris. The next chapel contains a fine group by Gois, representing the Virgin on the cross; opposite to it, is the monument of Le Tellier, chancellor of France, who died in 1685. Upon a sarcophagus of black marble is a statue of the chancellor, with a genius weeping over him. At the extremities are statues of Religion and Truth. The pictures here are, God the Father and Jesus at the house of Martha and Mary. The chapel of the Virgin is lighted by five windows, which present superb painted glass; it is orna-

mented with a statue of the Virgin, and a fine picture of the annunciation by Lordon; the ceiling is embellished with a master-piece of sculpture in stone, by Jacquerot, of the sixteenth century; it is a crown six feet in diameter, so light that it seems suspended in the air. The chapel of *Eccce Homo* is so called from a beautiful statue of Jesus Christ crowned with thorns, by Cortot; on each side is a candelabrum in the antique style. In the aisle between this chapel and the next is a fine picture by Albert Durer, divided into compartments and presenting scenes from the Saviour's passion. The chapel of St.-Denis has a picture of the martyrdom of St. Jullitte and her son St. Cyr, by Heim. In the chapel of St. Anne is the marriage of Cana in Galilee. The chapel of St. Lorenzo presents a niche composed of an arcade supported by two Corinthian columns crowned by a pediment, a work of the 16th century. The last chapel contains the baptismal font; above the altar is a model in wood of the portico of the church, by Hanci. The glass of this chapel represents John the Baptist, St. Nicholas, and the baptism of Christ. Against the columns of the screen are two plain chapels, the one dedicated to St. Louis, and the other to St. Anthony.

The poet Paul Scarron, husband of mad. de Maitenon, Philip de Champagne, and many other distinguished men, were buried in this church.

ST.-PAUL AND ST.-LOUIS,

Third chapel of ease to Notre-Dame.

No. 118, Rue St.-Antoine.

This church was begun in 1627, upon the site of a chapel belonging to an adjoining convent of the Jesuits, which was founded by the cardinal de Bourbon in 1582. It was finished in 1641, and cardinal Richelieu performed the first mass, in the presence of Louis XIII and his court. The form of it is a Roman cross, surmounted by a dome. The magnificent front, elevated upon a flight of steps, is 144 feet in elevation, and 72 feet in

at the base. It is decorated with two ranges of Corinthian and one of composite columns.

Two different opinions are entertained upon the effect of the structure. Some think there is too great a profusion of ornaments, others maintain that from the grand scale, and the skill with which the ornaments are distributed, it is one of the most beautiful edifices.

The architect was father Derranden, a Jesuit. The interior is decorated with Corinthian columns, and galleries with balustrades extend round the edifice. The ceiling is ornamented, below the cornice, with bas-reliefs of the four evangelists; and above it with figures of saints painted in fresco. The pulpit is plain; the choir, though small, is neat and ornamented with

carved wood. The choir is separated from the nave by a handsome screen of marble. The high altar is plain; the front is of bronze gilt, and presents a bas-relief of the Virgin and the disciples at Emmaus. On each side of the altar are two candlesticks of bronze gilt.

The chapels are worthy of attention. The first, being on the right, is the *chapelle des Fonts*, which contains a picture of the crucifixion. The chapel of St. John contains the portrait of that saint for an altar-piece. The chapel of the Virgin, in the transept, possesses a superb marble altar in the form of an ancient tomb; it is ornamented with coloured marble columns supporting an arch surmounted by a cross with adoring angels, the whole richly adorned with gildings. Between the altar and the apse is a statue of the Virgin, and on the sides two statues representing an angel destroying Idolatry, and the other, Religion instructing an Infidel; and the other, Religion instructing an Infidel (illusion to the mission of the Jesuits in Paraguay). The chapel of St. John the Evangelist, junior. At this point the transept is adorned with two pictures: the one, Moses lifting up the brazen serpent by Smith; and the other Louis XIII presenting the plan of the church. The *chapelle du Sacrament* contains a fine figure of Christ *à la colonne*. A chapel of the Virgin has a beautiful and expressive picture of the Virgin Mary. The chapel of St. John the Baptist, in the transept, presents an altar similar to

that of the Virgin opposite; and statues of the Baptist, Peter and St. Paul, the two latter by Bra. . Near it are pictures of Christ's agony in the garden, and the conversion of St. Paul. The altar-piece of the chapel of St. Louis represents that saint at prayer, and that of the *chapelle du Sacré Cœur* the adoration of the Sacred Heart.

This church, which was formerly very rich in marble, bronze, silver, and gold, was deprived of almost all its ornaments during the revolution.

ST.-THOMAS-D'AQUIN,

Parish-church of the tenth *arrondissement*.

Place St.-Thomas-d'Aquin.

This church formerly belonged to a convent of Jacobins, founded by cardinal Richelieu. It was begun in 1683, after the designs of Peter Bullet. The front, rebuilt in 1787, by brother Claude, one of the monks, decorated with two ranges of columns of the Doric and Ionic orders, surmounted by a pediment in which is bas-relief representing Religion, and is terminated by a cross. This church is 132 feet in length. The nave is 18 feet in length and breadth, and 72 feet in height. The interior is ornamented with Corinthian pilasters which support a cornice enriched with mouldings. The organ is fine, and the pulpit is ornamented with bas-reliefs representing the four evangelists.

This church possesses several beautiful pictures. On the right on entering are the crucifixion; the departure of Paul to persecute the Christians; and the descent from the cross, the latter by Guillemot. To the left are the return of the prodigal son; the conversion of St. Paul; and St. Thomas calming a tempest by his prayers, the latter by Sheffer. In the aisles, where the pictures are hung, are two chapels. That on the right is dedicated to St. Joseph; the altar-piece represents Anne instructing the Virgin; the chapel of St. Thomas on the left, presents that saint in the act of writing.

In the transept are two chapels, which possess splendid altars. That on the right is dedicated to St. Vincent.

de Paule. The altar is of red marble, and is ornamented with Corinthian columns which support a pediment, the whole enriched with gilding. Between the columns is a statue of St. Vincent de Paule taking up foundlings that are seen at his feet. The chapel of the Virgin, on the left, has an altar of white marble set off with ornaments of bronze gilt. Composite columns support a pediment painted in imitation of marble with gilt ornaments; the group here is that of the Virgin and child. Over doors, at the entrance of the choir, are pictures of St. Louis at prayer, and the martyrdom of St. Theresa. The ceiling of the choir, painted in fresco in 1724, by François Lemoine, represents the transfiguration of Christ. The high altar is of white marble with ornaments of gilt bronze; above it is a glory figured by the mysterious triangle surrounded with clouds and cherubim, from which rays of light issue. At the bottom of the choir is an *altare privilegiatum* dedicated to St. Louis. The altar, of white marble, is enriched with gilt *fleurs de lis*. The altar-piece, between Corinthian columns supporting a pediment, the whole adorned with gildings, represents St. Louis at prayer. This part of the choir contains three pictures, namely: the adoration of the wise men of the east; Ste. Geneviève renouncing the world; and a saint receiving the crown of martyrdom. The conventual buildings now form the *musée* or *dépôt d'artillerie*.

ABBAYE-AUX-BOIS,

First chapel of ease to St.-Thomas-d'Aquin.

No. 16, rue de Sèvres.

Contiguous to this church was a convent, which was bought in 1719 by a community of nuns called Religieuses de Notre Dame aux Bois. The church was built at that period, but presents nothing remarkable in point of architecture. To the left on entering is the *chapelle des Ponts*, which contains a picture of the baptism of Christ. In the nave are six pictures, viz. St. Mary Magdalen, St. Catherine of Sienna, madame de La Vallière, the crucifixion, St. Mary the Egyptian receiving the sacra-

ment, and the woman taken in adultery. In the choir is a picture of the adoration of the Trinity. The high altar is ornamented with pictures of the assumption; a dead Christ, by Lebrun; and the holy family. On each side of the high altar is a chapel. That on the left, dedicated to the Virgin, is very spacious, and contains an altar consecrated to the *Trepasés*; the altar-piece of which represents the deliverance from purgatory. The altar of the Virgin is ornamented with a fine group of the descent from the cross, surmounted by a glory; and two pictures, one representing Joseph with the infant Jesus, and the other, the Virgin treading on the head of the serpent. The *chapelle du Sacré Cœur*, on the right, has a ceiling on which is represented the assumption. The altar-piece is Christ showing his heart.

ST.-FRANÇOIS-XAVIER,

OR ÉGLISE DES MISSIONS ÉTRANGÈRES,

Second chapel of ease to St.-Thomas-d'Aquin.

No. 120, rue de Bac.

A missionary seminary was founded at this spot in the 17th century, by Bernard-de-St.-Thérèse, Bishop of Babylon, who gave the whole of his property to the institution. The church was begun in 1683, after the designs of Dubuisson. It consists of two parts, one being on the ground-floor, and the other immediately above. In the lower part, which is very plain, divine service is performed on Sundays only. The front, ornamented with pilasters, has a noble appearance. The interior architecture is simple. In the nave are two chapels:—that on the right is dedicated to the Virgin. The altar-piece represents the birth of the Virgin; and on the sides are pictures, one representing the Virgin just after the annunciation, and the other, her assumption. The chapel of St. François Xavier, on the left, has an altar-piece representing the apotheosis of that saint, and on the sides, pictures of his preaching and his death. The pulpit is ornamented with emblems of preaching. In the choir are two pictures by Bon Boullogne, representing Christ driving the money-changers from the Temple.

is washing the feet of poor men, who represent the apostles. The high altar is of white marble, with three fine bas-reliefs, representing Faith, Charity, by Bernard. The altar-piece is the work of the wise men of the east, by Coudère. On the side are statues of the Virgin and the angel Gabriel. Pictures of the last supper, and the adoration of the children, the latter by Restaut. The rector is superior of the adjoining seminary for missionaries in the sciences and languages, and for converting idolaters in China and the East.

ST.-VALÈRE,

Chapel of ease to St.-Thomas-d'Aquin.

No. 142, rue de Grenelle St-Germain.

A small neat church was formerly the chapel of a convent of nuns, called *Filles Pénitentes de St. Valère*, who dissolved themselves at Paris in 1707. The interior is adorned with columns and pilasters, painted to resemble marble. The pulpit is neat, and there is a fine organ. On the left of the nave are two chapels. The chapel of *St. Sacré Cœur* is that where baptism is celebrated. Above the altar are two hearts, with emblems of love and union, and on each side an angel in adoration. The side altars are statues of Joseph and the Christ Child, and two pictures, one representing a dead Christ, and the other, France placing herself under the shadow of the Sacred Heart. Above the font is the picture of the Sacred Heart. Above the font is the picture of Christ. The other chapel, dedicated to the Virgin, has a group of the Virgin and Child, lighted by a single lamp. The choir contains six plaster statues. The altar is richly ornamented with gilding, and surmounted by a figure of Christ on the cross.

ST.-PIERRE DU GROS-CAILLOU,

Chapel of ease to St. Thomas d'Aquin.

No. 10, rue St.-Dominique, au Gros-Cailou.

Church, erected in 1822, after the designs of M. Debret. It is remarkable for its beauty and simplicity. The

portico consists of four Tuscan columns, crowned by a pediment. The interior, which is 160 feet in length by 70 in breadth, is ornamented with 12 Tuscan columns, and corresponding pilasters. The roof is finely ornamented with roses, in compartments. The recess, in which the high altar stands, is embellished in the same style. The organ is small, but of remarkable elegance. At the entrance are two chapels, one dedicated to the Virgin, and the other to St. Peter. In the former is a statue of the Virgin. The screen of finely wrought iron-work should not escape notice. The choir is paved with marble; the high altar of red marble, and the tabernacle of white marble, are both richly ornamented with gilt bronze.

ST.-SULPICE,

Parish-church of the eleventh *arrondissement*.

Place St.-Sulpice.

This church was begun in 1655 upon the site of an ancient chapel dedicated to St. Peter, originally dependent upon the abbey of St.-Germain-des-Prés, but which became parochial about the year 1211. The first stone was laid by Anne of Austria, mother of Louis XIV, but it was not finished till 1733. The architect who furnished the designs was Levau. The magnificent portico was by Servandoni, who completed it in 1745. It is 384 feet in breadth, and is ascended by 16 steps. Two rows of columns of different orders, and two towers, complete the front. The lower columns are Doric, 60 feet in height; the upper columns are Ionic, 38 feet high: the total number of columns is 68. After the death of Servandoni, Chalgrin proposed to reconstruct the towers, but one only is finished, the other remaining as Servandoni left it. This tower is 210 feet in height, and is ornamented with columns and balustrades. A large pediment placed by Servandoni between the towers was destroyed by lightning in 1770, and is replaced by a balustrade. On the north tower is the telegraph which corresponds with Strasburgh, and on the south, that which corresponds with Italy. Three bells, of 12,500, 8500, and

1800 lbs. weight, were placed in the north tower in 1824. At the foot of the towers are two chapels adorned with nine Corinthian columns; one destined for a baptistery, the other as a sanctuary for the *viaticum*. The portico on the south, distinguished by two rows of columns of the Doric and Ionic orders, is ornamented with statues of St. John and St. Joseph; that of the north presents the composite and Corinthian orders, and has statues of St. Peter and St. Paul.

The total length of the building is 432 feet; the choir is 89 feet in length, and the height of the structure is 99 feet. The arches of the nave and the choir are ornamented with pilasters of the Corinthian order, and are covered with marble to the height of five feet. Near the great door are basins of Egyptian granite for holy water; and at the entrance of the nave are two shells of the largest *tridachna gigas* known, resting upon curious rock work in marble, executed by Pigalle. The pulpit will attract the attention of the visitor, being totally supported by two flights of steps, and ornamented with full-length gilt figures of Faith, Hope and Charity. Near the pulpit is a picture by Bazin, representing a procession in the church of St. Sulpice. The organ gallery is supported by magnificent composite columns. The organ, built by Clicquot, is one of the most complete in existence, and is highly ornamented with carved work, presenting no fewer than seventeen figures playing on musical instruments or supporting cornucopieæ.

On the pavement of the transept is traced a meridian line. The rays of the sun passing by an opening in a tin plate fixed in the southern window of the transept, form upon the pavement a luminous globe, about 10½ inches in diameter, the movement of which is from west to east. It is noon when this globe is equally divided by the meridian. At the extremity of this line is an obelisk of white marble, upon which it is prolonged. The obelisk is surmounted by a gilt globe, and bears several inscriptions. The entrance to the sacristy is ornamented with a picture of the descent from the cross, and statues of St. Peter and St. John.

The choir is separated from the nave by a balustrade

of bronze and marble, with superb bronze gates. In the windows are some perfect specimens of ancient painted glass, representing scriptural subjects and saints. Round the choir are twelve statues of saints and martyrs. The first stone of the high altar, which is a truly majestic object, was laid in 1732. It is elevated on six steps, and is in the form of an ancient tomb, of white marble with ornaments of bronze gilt. In the front is a fine bas-relief in bronze of Christ preaching in the Temple. On the opposite side is a large pane of glass, through which may be seen a great number of relics. The tabernacle surmounted by a Christ on the cross and two angels in adoration, is entirely of gilt bronze. 12 splendid candlesticks and two superb candelabra on pedestals complete the decoration of the high altar. In the choir are two angels which serve as reading-desks.

Round the church are 19 spacious chapels, which correspond with the majestic proportions of the church. Many of them possess specimens of painted glass that should not escape notice. They should be viewed in the following order, beginning on the right:—1 and 2 contain nothing worthy of remark; 3, the chapel of St. Roch, is painted in fresco, by Abel Pujol. The subjects are St. Roch in an hospital at Rome praying for the healing of those infected with the plague; and the same saint immediately after his death in the prison of Montpellier, his native town. Above the altar is a procession representing his funeral, and on the ceiling, his apotheosis. The corners of the projecting ceiling are filled up with figures emblematical of four cities, which, according to the legend, were delivered from the plague by the prayers of St. Roch; 4, chapel of St. Maurice, painted in fresco by Vinchon. The paintings represent St. Maurice and his companions refusing to sacrifice to false gods; and the same saints massacred by the Roman army. On the ceiling angels are seen bearing to them the palms of martyrdom. In the corners are the four Theological virtues, and above the altar is a fine statue of St. Maurice; 5, the altar of the chapel of St. John the baptist is extremely rich, and ornamented with a fine statue of the Baptist. Opposite to it is a

monument to the memory of Languet de
 dulous pastor of the church ; 6, the chapel
 presents a picture of that saint preaching,
 ics ; 7, the chapel of St. Fiacre, contains
 icture by de Juinne, in which St. Fiacre,
 us IV, king of Scotland, is represented re-
 own offered to him by the Scotch after the
 ather ; it has also one of the woman taken
 8, the chapel of Ste. Geneviève, contains
 ar, a statue of that saint and a holy family ;
 f St. Michael presents a picture of that saint
 Satan, by Mignard ; and one of Christ and
 a woman ; in the front of the altar is a guar-
 conducting a child, which is a portrait of
 Over a door, which separates these chapels
 the Virgin, is a picture representing Tobias
 y the angel Raphael ; 10, the chapel dedi-
 Virgin is situated immediately behind the
 s entirely covered with marble. It con-
 e of the Virgin and child in marble by Pi-
 being placed in a recess lighted from above,
 striking effect ; she stands on a globe, treads
 neath her feet, and is surmounted by a
 altar, of white marble, is ornamented with
 columns of grey marble, with gilt capitals
 a frieze surmounted by gilt figures ; the
 altar presents a bas-relief of the marriage of
 alilee. The sides of the chapel are deco-
 Corinthian pilasters, from which are sus-
 foliage, forming festoons, and the whole is
 by an entablature. Above rises a cupola,
 resco, representing the Assumption. In
 ctures of the Annunciation, the Visitation,
 and Simeon blessing the infant Christ.
 separated from that of St. Paul by a door
 ere is a picture of the baptism of the man
 y Philip ; 11, the chapel of St. Paul con-
 ctures : one representing the miraculous
 s ; another, St.-Paul laying his hands on
 ciples as had not received the Holy Ghost ;
 a saint meditating on death ; 12, the chapel

of Sainte-Marguerite, has a picture of that saint; 13, the chapel of St. Charles presents a picture of St. Charles-Borromée, during the plague at Milan, and one of St. Michael, casting Satan from heaven; 14, the chapel of St. Jean contains a picture in which the Evangelist is represented in the isle of Patmos, and one of St. François Xavier at prayer. Over a door, next this chapel, is a picture of the Annunciation, by Vanloo; 15, the chapel of the Trinity is beautifully wainscoted, and has a rich marble altar, in the front of which is a fine bas-relief in bronze gilt, representing the descent from the cross; it also possesses a picture of the baptism of Christ, and one of the last judgment, by Barthélemy, in which the three persons of the Trinity appear, separating the wicked from the righteous; 16, the next chapel, painted in fresco by Guillemot, is dedicated to St. Vincent de Paule. The subjects are that saint addressing the *Dames de Charité* on the behalf of foundlings; and his attendance upon Louis XIII in his last moments. The ceiling presents the apotheosis of St. Vincent de Paule; 17, undergoing repair; 18, chapel of St. Perpetuus. It contains pictures of St. Perpetuus implored by her father; St. Vincent de Paule surrounded by *Sœurs de la Charité*; the agony in the garden, and the death of the Virgin, the latter by Bardon; 19, nothing worthy of notice.

The vaults of St. Sulpice are remarkable for their extent.

ST.-GERMAIN-DES-PRÈS,

First chapel of ease to St.-Sulpice,

Place St.-Germain-des-Près.

Before the revolution, this church belonged to one of the most ancient and celebrated Benedictine abbeys in France. Its founder, Childebert, son of Clovis, erected it about the year 550, on the site of an ancient Roman temple. It was first dedicated to the Holy Cross and St. Vincent, but St. Germain, bishop of Paris, being interred in one of its chapels, became its patron saint. This church originally resembled a citadel, being flanked

ers, and surrounded by a moat. It was rebuilt by Morard, in 1004, but the works were not finished till 1163. The only part that remains of the church erected by Childebert, is the steeple at the end of the choir. This edifice is in the form of a cross; and is 100 ft in length, 66 in breadth, and 60 in height. In the exterior, the sculpture of the capitals bears marks of antiquity. They are all different, some appearing Egyptian and others in the Greek style; but the other parts are Gothic. These have undergone great alterations, and the forms of the ancient sculpture have been adhered to.

In the church were buried several kings of the first race, many princes and illustrious men, among whom the last of the Scotch family of Douglas, and Casimir of Poland. The principal altars were destroyed during the revolution.

The nave is only one chapel, which is used for baptism. It contains a curious font of marble and bronze. The figures in the aisles are:—Simeon blessing Christ; the reproving Herod for adultery; the raising of Lazarus by Verdier; the death of Sapphira, by Le Sueur; the entry of Christ into Jerusalem; the baptism of the eunuch of Ethiopia, by Bertin; and the tomb of St. Vincent.

The sounding-board of the pulpit is of plaster, and is covered with a canopy supported by two angels. The pulpit is excellent but plain.

In the transept are two chapels. That on the right, dedicated to St. Margaret, is ornamented with a splendid floor of marble with Corinthian columns and a demi-circular arch. The fine statue of St. Margaret is by Bourlet. It contains a magnificent monument to the memory of the De Castellan family. On the left is the chapel of St. Sebastian. The altar resembles that of the chapel of St. Margaret, and presents a good statue of the saint; opposite is a picture of Peter's deliverance from prison. In this chapel is the monument of Casimir of Poland; that monarch is represented kneeling, and offering up his crown and sceptre; in the front of the tomb is a remarkably fine bas-relief.

The choir is separated from the nave by a handsome marble balustrade, with bronze gates of beautiful workmanship. The high altar is mean. In the choir is a fine picture of St. Germain distributing his goods to the poor, by Steuben.

The first chapel on the right, dedicated to St. Germain, contains a picture of the descent from the cross, and a handsome monument, in memory of one of the Douglas family. The chapel of St. François de Sales has a portrait of that saint, a picture of the adoration of the Sacred Heart, and mural monuments, to the memory of Mabillon, Descartes, and Bernardin de St. Pierre. The chapel of Ste. Madeleine presents pictures of Christ appearing to Mary Magdalen, and the holy Family. The chapel of Ste. Geneviève contains a statue of that saint and one of Ste. Theodosia. The chapel of the Virgin has an altar of white marble, and a group of the Virgin and Infant Jesus. The *chapelle du Calvaire* is ornamented *à l'antique*, and contains a figure of Christ on the cross, with two angels in adoration. The next chapel contains several statues, but no altar. The chapel of St. Peter presents pictures of Peter's deliverance from prison; Christ's agony in the garden, and the Holy Family. The chapel of St. Michael contains pictures of St. Michael warring with the Devil, and St. Louis at prayer, and a monument to the memory of another of the Douglas family. Over a door beyond this chapel, is a fine picture of Christ's agony in the garden.

ST.-SEVERIN,

Second chapel of ease to St.-Sulpice.

No. 3, rue St.-Séverin.

From an early period of the French monarchy there existed on this spot an oratory and cells, where St. Séverin, a hermit, conferred the monastic habit upon St. Cloud. He died in 530. In the ninth century, the Normans destroyed the monastery. The church became parochial about the middle of the eleventh century. The present edifice was built in 1210, enlarged

and repaired in 1684. The architecture of this Gothic, and some parts of it are justly admired. It contains a considerable quantity of beautiful painted glass. The pulpit is remarkably neat, the organ is richly ornamented with carved figures, of God, etc.

Arches of the choir, round the high altar, are covered with marble and decorated with gilt foliage in high relief. The high altar, of marble, is elevated upon marble steps; behind it rises a demi-cupola enriched with ornaments of bronze gilt, and supported by composite columns, the whole of marble, with Doric capitals of bronze gilt. Beneath the demi-cupola is a reliquary containing the relics of St. Séverin. In the choir is a brass eagle, which serves as a reading-desk.

Chapels of this church were destroyed at the revolution, when it was converted into a magazine, and none of them have not since been restored. The following are such as are worthy of notice, beginning on the right hand. The *chapelle des Fonts* contains pictures of the baptism of Christ, and the crucifixion; the chapel of St. Geneviève, the apotheosis of that saint; chapel of Ste. Geneviève, portrait of Ste. Geneviève, and the crucifixion; chapel of St. John the Evangelist, portrait of that saint, and the assumption; chapelle of St. Augustine, portrait of that saint; chapel of St. Séverin, portrait of St. Séverin hermit; the chapel of the Virgin, which is the most precious, contains a fine altar and a statue of the Virgin and child; the chapel of St. Charles, St. Charles Borromeo at the death of a dead Christ; the chapel of St. Peter possesses fine pictures, the death of Sapphira, by Picot, and Peter healing the lame man, by Pallier; in the choir is a beautiful picture of the Virgin and child.

ST.-ÉTIENNE-DU-MONT,

the church of the twelfth *arrondissement*.

Rue de la Montagne Ste.-Geneviève.

This church was originally a chapel for the use of the monks of the royal abbey of Ste.-Geneviève, to which it was united in 1622.

it was contiguous. To preserve it from the jurisdiction of the bishop of Paris, which did not extend over this abbey, the church of St. Etienne had no outer door, but a passage led to it from the church of Ste.-Geneviève.* The church of St. Etienne, built in 1121, was successively repaired and enlarged, in 1491, 1538, and 1618. The porch was erected in 1610, at the expense of queen Margaret, consort of Henry IV, who laid the first stone. It consists of four composite columns ornamented with bands and sculpture, which support a pediment. The profusion and poverty of the ornaments that cover the front are in very bad taste. The architecture of the interior of this edifice is remarkable for its boldness and singularity. It presents a mixture of the Greek style and that of the revival of the arts. Semicircular arches, which spring at one third of the height of the pillars that sustain the vaulted roof, form a gallery skirted with stone balustrades, in which only one person can pass. The screen, sculptured with much taste, is not sufficiently elevated; and contrary to the ordinary architecture of the sixteenth century, it is borne by a low arch. The open-work spiral staircases, at the two extremities of the screen, and which rise about 30 feet above its level, are a master-piece of workmanship. They lead to the gallery before mentioned; and what renders their appearance surprising is, that the whole being open, the steps seem as if suspended in the air in a kind of basket-work, and the wall which forms their head is only supported by a slender column six inches in diameter. The doors on each side, leading to the aisles round the choir, are sculptured to correspond with the screen; they are surmounted by pediments crowned with vases and full-sized figures, the whole in stone. Above the screen are plaster statues of the Saviour and two angels. The key-stone of the vault of the transept is a curious object; it projects more than 12 feet, is highly sculptured, and unites the ribs of the ceiling.

The ancient painted glass of this church is more

* The old church.

ent, rich, and perfect than in any other sacred in Paris. The pulpit, executed after the designs Hire, is a chef-d'œuvre of carved work. A co-tatue of Samson with the jaw-bone of the ass in d, and the lion beneath him, supports the enor- ass of which it is composed. The body of the s covered with excellent bas-reliefs, and round it res representing several virtues. The edge of nding-board is ornamented with figures of an- d the summit is crowned by an angel with a to call the faithful together. The organ is re- ly splendid; it is of immense dimensions, and ed with a profusion of bas-reliefs, full length fi- nd other ornaments, in carved work. Two pic- on the sides of the principal entrance, below the allery, are worthy of attention; that on the right nts the healing of a child at the tomb of Ste. Ge- ; and that on the left, St. John taken out of the cauldron without having suffered harm; near mer are humble mural monuments of Racine and

columns of the choir are painted in imitation of . The high altar, elevated upon five black marble is, as well as the tabernacle, formed of costly of different colours enriched with ornaments of gilt, and crowned with superb candlesticks, and of bronze gilt. In the arch above is a reliquary form of a Gothic church, richly gilt, containing elics of Ste. Geneviève. In the aisle round the re several fine pictures placed in the following beginning on the right:—The stoning of St. , by Lebrun; Anne of Austria, consort of III., accompanied by the *parlement*, imploring eviève for the recovery of that monarch; St. Ste- achung, by Abel Pujol; the crucifixion, in which ing anachronism, Louis XIII. and his minister are represented with the Virgin and Joseph at the e cross; a picture by Largillière, presented by the ris to the ancient church of Ste. Geneviève, upon tion of a famine which desolated the capital ears. The saint is represented in glory; below

are the *prévôt des marchands*, and the city officers in full costume, followed by a great number of spectators, among whom are Largillière himself and the poet Santeuil; Attila falling at the feet of Ste. Geneviève, who had miraculously dispersed his troops, upon their invasion of Paris; and Ste. Geneviève praying for the cessation of a storm during harvest, by Grenier.

The lateral chapels of this church are worthy of attention. The following is their order, beginning on the right of the principal entrance:—1, *chapelle des Fonts*. Pictures: the adoration by the wise men of the east, and St. Geneviève with the Infant Jesus. Statues: Hope and Charity. —2, *chapelle de la Sainte Famille*. Pictures: Louis XIV, and Ste. Geneviève; and the Holy Family; 3, *chapelle des Trépassés*, which is ornamented with emblems of death, contains a picture of the deliverance from purgatory, and one of the death of the Virgin; 4, *chapelle du Calvaire*. Picture of the crucifixion, and a bas-relief of Christ taken down from the cross; 5, *chapelle du Saint Sépulcre*. It contains a group in sculpture of eight full-length figures representing the entombment of Christ. 6, *chapelle du Sacré Cœur*. Picture: adoration of the Sacred Heart; 7, chapel of St.-Charles. Picture of St. Charles Borromeo at Milan, and portrait of St. Paul; 8, chapel of St. Bernard. Two portraits of that saint, the one at prayer, and the other writing; 9, chapel of St.-Geneviève. Here is the ancient tomb of Ste. Geneviève, removed from the vault of the old adjacent church dedicated to her, at the time of its demolition. The altar, of beautiful white marble, is surmounted by a richly ornamented niche, in which is a statue of Ste. Geneviève. In this chapel are a number of *ex voto* pictures, which are curious, as they represent events in which Ste. Geneviève's intercession is supposed to have had influence; 10, This chapel contains nothing but a picture of Ste.-Geneviève; 11, the chapel of the Virgin, is beautifully decorated with Corinthian pilasters supporting an entablature enriched with gilding. The cupola is handsomely sculptured, and the painted glass is worthy of notice; one window, of modern glass, represents the marriage of Joseph and the Virgin. The

lower part of the chapel is faced with marble. The altar is of white marble, superbly decorated with ornaments of gilt bronze; above it rises a niche, in which is a statue of the Virgin, surmounted by a pediment resting on two Corinthian columns enriched with gilding; 12, chapel of St. Vincent de Paule. Portrait of that saint, and picture of the marriage of the Virgin; 13, chapel of St. François Xavier. Two portraits of that saint; 14, chapel of St. Augustine. Portraits of that saint, and Ste. Theresa; 15, chapel of St. Nicholas. Portrait of St. Bartholomew, and picture of the crucifixion, in which St. Nicholas and St. Louis appear at the foot of the cross; 16, Chapel of St. Louis. Statue of that saint; 17, chapel of the guardian angel. Pictures: the guardian angel conducting a child, and the adoration of the wise men of the East; 18, chapel of St. John the Evangelist. Picture, St. John in the isle of Patmos.

The visitor should not quit this church without applying to the *sacristain* to see the *charniers*, now used as a room for catechists, which contain some splendid specimens of ancient painted glass, and several good paintings.

In this church were interred the learned Tournafort, Lesneur, the celebrated painter P. Perrault, brother to the architect, the eloquent Lemaitre, and the abbé de Sacy.

This church, an old tower, towards the rue de Clovis, and the buildings occupied by the college d'Henri IV, are all that remain of the once splendid and renowned abbey of Ste. Geneviève.

ST.-NICOLAS-DU-CHARBONNET,

First chapel of ease to St.-Étienne-du-Mont.

No. 104, rue St.-Victor.

Upon the site of this church stood a chapel, which became parochial in 1230: its reconstruction was commenced in 1656, and finished in 1709, except the portico, which is not yet begun. Few churches in Paris are more worthy of a visit. The interior is decorated

with composite pilasters, the capitals of which are of a singular form, and the bases are covered with marble. The organ is magnificently ornamented with cariatides, vases of flowers, and eight figures playing on musical instruments, in carved work. The pulpit is ornamented with the mitre and other episcopal emblems. Some fine specimens of ancient painted glass may be observed here, particularly the crucifixion, in an upper window behind the high altar. Over the churchwarden's pew is a good picture of the crucifixion. To the right, on entering the nave, are two pictures, one by Destouches, representing Christ's agony in the garden, and the other, Christ crucified between two thieves. The first chapel on the same side is the *chapelle des Fonts*, which contains the baptism of Christ, and the halt of the holy family in Egypt. The chapel of St. Joseph presents the angel appearing to Joseph in a dream, and the marriage of the Virgin. In the *chapelle du Calvaire*, are Christ crucified, and St. Louis in the act of devotion. The next chapel left, as an entrance to the vestry, is decorated with two curious bas-reliefs, and two pictures, the one representing the martyrdom of St. Julitte and her son St. Cyr, and the last communion of St. François de Sales. To the left, on entering the nave, is a picture of Christ bearing the mock sceptre. The first chapel, dedicated to St. Catherine, contains pictures of St. Catherine receiving the crown of martyrdom, and St. Nicholas. In the *chapelle des Trépassés* are a curious bas-relief of Death going forth in his chariot, and a picture of the deliverance of souls from purgatory. The chapel of St. Vincent de Paule has a statue of that saint.

In the transept on the right, is the *chapelle de la Communion*: the altar-piece represents Christ and the disciples at Emmaus, by Saurin; on the sides are the miracle of the manna, and the sacrifice of Melchizedek, by Charles Coypel. Over a door, opposite this chapel, is a fine picture of Christ raising the daughter of Jairus, by Vignaud.

The screen is formed of marble, with an iron-railing, gates painted blue, and ornamented with gilding. The

is marble, and the steps of the high altar are in
 aic work ; the high altar is of marble, and has on
 e an angel in the act of adoration : above it is
 hat has a fine effect. The balustrade in marble,
 parates the high altar from the aisle, is of ex-
 urious workmanship. In the choir are pic-
 t. Nicholas, and the baptism of Christ.

apels round the choir are eleven in number.
 on the right dedicated to St. Victor, contains
 of the martyrdom of St. Victor. In the chapel
 nçois de Sales, is a fine monument to the me-
 erome Bignon, by Anguier and Girardon ; it
 f a bust of the deceased, with full length figures
 e and Beneficence ; it also contains a statue of
 ois, and a fine portrait of him. The *chapelle*
Cœur possesses a picture of the crucifixion.
 chapel of St. Theresa is a vision of that saint, and
 picture representing the good Samaritan. The
 f Ste. Geneviève has a picture of that saint, and
 bishop directing the attention of a penitent to
 t of Christ. The chapel of the Virgin is orna-
 with a fine group of the Virgin and Child, by Bra ;
 res are the descent from the cross, and the an-
 on. In the chapel of St. Clair is a picture of
 t restoring sight to the blind. The chapel of
 es is richly ornamented ; the ceiling was painted
 n : it contains two monuments, one of Lebrun,
 other, of the mother of that celebrated artist ;
 er is in the form of a pyramid, and presents a
 Lebrun, by Coysevox ; at the base are two
 figures. The latter was executed by Gaspard
 after designs by Lebrun ; the deceased is re-
 issuing from her tomb at the sound of the last
 the angel which sounds the trumpet is par-
 admired. This chapel also contains a picture
 rles administering the sacrament to the sick of
 e at Milan, by Lebrun. The *chapelle du St.*
 ntains pictures representing the annunciation,
 escent of the Holy Ghost on the Virgin. In
 of St. Bernard is a statue of that saint, and a
 n which he is seen officiating at the altar. The

last chapel, dedicated to St. Peter, contains a curious bas-relief, and a picture of the healing of the sick at the gate of the Temple.

The remains of Santeuil, the celebrated Latin poet, have been placed in this church, with his epitaph, by Rollin.

ST.-JACQUES-DU-HAUT-PAS,

Second chapel of ease to St.-Étienne-du-Mont.

No. 252, rue St.-Jacques.

Upon the site of this church a chapel, dependent on the hospital *du Haut Pas*, existed in the 14th century. Another chapel was added to the former in 1584; and in 1650 both were demolished, and the present structure commenced; the first stone being laid by Gaston of Orleans, only brother of Louis XIII. When the choir was built the works were suspended, but were resumed in 1675, by the munificence of Anne-de-Bourbon, Duchess of Longueville, and terminated in 1684. The portico is ornamented with four columns of the Doric order, which support an entablature and a pediment, above which rises an attic, after designs by Gittard: the architecture of the interior is plain; the pillars of the nave are wainscoted, and have a good effect: those of the choir are painted in imitation of marble. It possesses a fine organ, and the pulpit is richly carved. On the right of the nave there are three chapels, but none on the left. The *chapelle des Fonts* contains a picture of the baptism of Christ. The second chapel, used as a school-room, has several good portraits of ecclesiastics. The *chapelle de la Saint Famille* has several fine pictures; namely, the Holy Family; the marriage of Cana, in Galilee; the nativity; the descent from the cross; Christ driving the money-changers from the Temple; and a portrait of St. Vincent de Paule. In the aisles are 12 small pictures, which present scenes from the passion of Christ; and a large one of the annunciation. At the entrance of the choir are statues of St. James and St. Philip. A chapel in the transept, on the right, dedicated to St. James, contains a fine picture of

the entombment of Christ, by Degeorge; two marble statues of women in contemplation, and a superb figure of Christ on the cross.

The chapels round the choir or ten in number, some of which have not been restored or dedicated since the revolution. The chapel of John the Baptist, the first on the right, contains a picture of the baptist, and one of the annunciation. The *chapelle du Sacré Cœur* presents a picture of angels adoring the heart of Christ. The next two chapels contain nothing worthy of notice. The chapel of the Virgin is spacious, and possesses a statue of the Virgin, and relics of St. James and St. Philip. The next has a good picture of Christ preaching, and a portrait of St. Charles Borromeo. In the following is a fine picture of the crucifixion, and one of the presentation of Jesus in the Temple. The chapel of St. Peter presents a portrait of that saint, and a picture of the martyrs to the Faith. The chapel of St. Fiacre has the apotheosis of that saint, and that of Ste. Geneviève.

Cassini, the celebrated astronomer, was buried here, as also the learned La Hire, and the virtuous Cochin, rector of the parish, who sold his furniture and even his library, to found an hospital.

ST.-MÉDARD,

Third chapel of ease to St.-Étienne-du-Mont.

No. 161, rue Mouffetard.

As early as the twelfth century, this was the parish church of the village of St. Médard, in which it was situated. It was repaired and enlarged in 1561, 1586, and 1655, and although irregular, is remarkable for its Gothic architecture. In 1784 the interior was embellished and the high altar erected after the designs of Petit-Radel, who also rebuilt the chapel of the Virgin. This church contains a fine organ, and some beautiful painted glass. The pulpit is ornamented with bas-reliefs, one of which represents Christ preaching on the Mount. Of three chapels on the right of the nave, one only, dedicated to Notre Dame des Douleurs is ornamented with pictures; they relate to the passion. Two

chapels on the left, viz., the *chapelle des Fonts*, and the chapel of St. John the Baptist, have pictures of the baptism of Christ. The next, dedicated to St. Denis, has an ancient statue of that saint.

The high altar is of white marble, with rich ornaments of gilt bronze; at the sides are angels in adoration, and behind it is a fine figure of Christ on the cross. The chapels round the choir are worthy attention: the first, beginning on the right, is dedicated to St. John the Evangelist, and contains a picture of that saint. The *chapelle du Sacré Cœur* has pictures of Christ showing his heart; the Virgin; St. François de Sales; St. Louis in the act of devotion; and a descent from the cross. The *chapelle de l'Annonciation* has a very remarkable picture of the annunciation, in which are seen the prophets who foretold the coming of Christ. The *chapelle de la Trinité* presents a picture of the three Divine Persons, with their attributes. The chapel of the Virgin is decorated with four large arches, that support a curious roof; the altar is ornamented with two Tuscan columns supporting a pediment, in which are the initials of the Virgin; a statue of the Virgin and Child is placed upon a cloud behind the altar, and being lighted from above, has a fine effect: it contains a statue of St. Joseph, and a fine picture of the marriage of the Virgin, by Caminade. The chapel of Ste. Geneviève has a picture of that saint. In the chapel of Ste. Anne that saint is seen instructing the Virgin. The chapel of St. Ambrose has a portrait of him. The last chapel round the choir is dedicated to St. Vincent de Paule, and contains two scenes from his life.

The celebrated advocate Patru, called the *French Quintilian*, Nicole the moralist, and the once famous deacon Paris, were interred here. The miracles said to be performed at the tomb of the latter, in the reign of Louis XV, gave rise to the sect of the *Convulsionists*, whose fanaticism was carried to such a pitch that the government was under the necessity of interfering.



PANTHEON OR CHURCH OF ST. GENEVIEVE.

ST.-GENEVIÈVE, OR PANTHEON.

Place de Ste.-Geneviève (rue St.-Jacques).

, the first christian king, at the solicitation of the queen, and Ste.-Geneviève, founded near his upon the Mons Leucotitius, a church which was dedicated by St. Remigius, and dedicated to the Peter and Paul. To the church a community of canons was afterwards attached, and in process of time their house became a celebrated abbey. Ste.-Geneviève dying on the 3d of January, 499, was buried in this church, which was thenceforward dedicated to her, and she became the patron saint of

the church of Ste. Geneviève having fallen into ruins, Louis XV determined to erect one near it upon a large and magnificent scale. Designs presented by Soufflot were adopted, and, on the 6th of September 1764, Louis XV laid the first stone.

The portico is composed of 22 fluted Corinthian columns, 60 feet in height, and six in diameter, which are surmounted by a triangular pediment; one hundred and twenty feet in breadth, by twenty-four in height. In the pediment is a bas-relief in bad taste, representing a cross surrounded by clouds. Upon the plinth is the following inscription:

ANNO DOMINI MDCCLXV. SUB INVOC. S. GENOVEFÆ. LUD. XV DICAVIT, LUD. XVIII
RESTITUIT."

The dome which crowns this building is a noble

It is surrounded by thirty-two Corinthian columns, and presents the appearance of a circular temple, which rises a cupola, surmounted by a lantern, surmounted by a ball and cross of bronze gilt, beautifully wrought. The ball is five feet in circumference, the cross fourteen feet and a half in height. Round the cupola is an ornamental railing of the same metal. The height of the dome is two hundred and eighty-

The plan of this church consists of a Greek cross, one hundred and forty feet long, including the portico, and two hundred and fifty broad; in the centre

risers a dome sixty-two feet in diameter, originally supported in the interior by 12 pillars, so light that their bulk was scarcely perceptible among the columns which sustain the four naves. The same lightness prevails in the vaults of the building, where dormer windows were contrived, which gave them the appearance of the Gothic style, and shed a favourable light upon the delicate sculpture which abounds in the edifice. The height of the principal vault from the beautiful marble pavement, is one hundred and seventy feet. Each branch of the cross forms itself a Greek cross, and the union of these four crosses form the base of the dome. The interior is adorned with one hundred and thirty fluted columns of the Corinthian order, supporting an entablature of which the frieze is ornamented in foliage. Above, are galleries skirted with balustrades. The spherical vaults of the temple are adorned with bas-reliefs.

When the church was nearly finished, several fractures appeared in the pillars which supported the dome, and this edifice, which had cost fifteen millions of francs, was threatened with destruction. It then became necessary to replace the twelve light and graceful columns by solid masses ornamented with pilasters. The dormer windows were also walled up, in order to increase the solidity of the building.

Under the pavement is a vast sepulchral vault. Two doors, situated at the entrance of the chancel, and a double flight of steps lead to a chapel, which occupies the entire space under the eastern nave: 20 columns of the Tuscan order, 18 feet high, support the elliptical vault. A sombre light penetrates among the pillars through loop-holes. At the bottom is a door leading to the vaults. Under the dome are two galleries, one within the other, in the manner of a labyrinth. In the centre is a circular area twelve feet in diameter, in which tombs are placed. In this spot an echo repeats distinctly whatever is whispered, and a slight blow produces a report like that of a cannon. Three galleries extend beneath the other naves; and six vaults, a spacious room, and a gallery, occupy the space beneath the gallery stairs, the portico, the steps, and the lateral doors. Each vault is

an iron gate, over which is the ancient Greek
 of Jesus Christ, and the first and last letters
 Greek alphabet, A and Ω.

the revolution, the destination of this grand edifice
 changed. In 1791, the National Assembly decreed
 should be consecrated as a place of burial for the
 who had shed lustre upon their country by their
 virtues, or achievements. M. A. Quatremère
 engaged to convert it into a French Pantheon. The
 of a Christian temple gave place to others more
 ate to its new destination. It underwent se-
 verations both within and without. In the frieze
 portico was placed this inscription, in bronze,
 ed by the Marquis de Pastoret:—*Aux grands*
la patrie reconnaissante. By the same de-
 crearbeau, then lately dead, was declared worthy
 honour, and the National Assembly attended his
 es. The same year the remains of Voltaire and
 ou were transported with great pomp to the Pan-
 Pelletier and Marat also received the honours of
 theon in 1793. In 1806, Bonaparte ordained
 the Pantheon should be completed, and restored to
 worship, under the invocation of Ste. Geneviève;
 was not intended to change the destination given
 by the National Assembly. Among the persons
 ed in this church, the principal, besides those
 mentioned, are the mathematician Lagrange, the
 admiral de Winter, the celebrated navigator
 ville, Marshal Lannes (Duke de Montebello), and
 admiral Thevenard. The remains of Soufflot, the
 of the church, were removed here in 1829,
 the old church of Ste. Geneviève. The tombs of
 and Rousseau have been removed from their
 situation since the restoration, and placed in
 the vault.

1811, Louis XVIII issued an ordonnance for the
 of Ste. Geneviève to be restored to divine wor-
 and it was consecrated on the 3d of January, 1822,
 Archbishop of Paris. It is neither a parish
 nor a chapel of ease, but is supplied by mission-
 The bas-reliefs and ornaments representing

modern philosophy, with which the church was embellished when it was converted into a Pantheon, are destroyed, and replaced by emblems of religion and royalty. In the transept two chapels have been established. That on the right dedicated to the Virgin, contains her statue, and a picture of the assumption, by Fragonard. The chapel of St. Louis, on the left, has a statue of Louis, and a picture of the crucifixion. At the entrance of the choir is the chapel of Ste. Geneviève, ornamented with her statue; the rich tabernacle of the altar is surmounted by a shrine, containing relics of Ste. Geneviève. Opposite this chapel is a plain neat pulpit; near the pulpit is displayed a small carpet, made by the unfortunate queen Marie Antoinette, and presented to the church by the Dauphiness, in 1824. Facing the carpet is a good picture of Ste. Geneviève. The railing which separates the choir from the nave, of polished iron and bronze, is extremely beautiful. The high altar, elevated upon five steps, is of white marble, with medallions in mosaic work, representing Faith, Hope, and Charity. On each side are two splendid candelabra of bronze gilt. The painting of the dome is by Gros, who received 100,000 fr. for its execution, and was created a baron upon a visit made to the church by Charles X. It is a magnificent composition, extending over a superficies of 3256 square feet. Upon the lower part are four groups, united together by figures of angels and other emblems, each of which represents a monarch of France, who by the lustre of his reign or the influence of his age formed an epoch in the history of the country. The first is Clovis, who, at the voice of his queen, Clotilda, embraces Christianity. The next is Charlemagne with his queen: both in the attitude of devotion, and the king holds in his hand a globe, the symbol of empire. The third group is St. Louis, who shows to his consort the fruit of his labours in the cause of religion; angels bear before him the standards of his two crusades, and on his left is a crown of thorns upon a cushion. The fourth represents Louis XVIII, accompanied by the duchess of Angoulême, protecting with his sceptre the infant duke of Bordeaux; two angels

hold open near him the tables of the charter, and throw afar the funereal crape with which the cradle of the young duke was surrounded. All these august personages appear to render homage to Ste.-Geneviève, who is descending towards them upon a cloud. In the heavenly regions are seen Louis XVI, Marie Antoinette, his queen; Louis XVII, and madame Elizabeth. A gleam of light at the loftiest point indicates the abode of the Deity.

The chief festivals celebrated in this church are:—Jan. 3d (Ste. Geneviève's Day); Nov. 26th (parochial fête); Easter; Whitsunday; and the fête-Dieu. Upon some of these occasions the archbishop of Paris officiates.

To visit the vaults and ascend the dome application must be made to the *concierge* in the small wooden lodge at the corner of the steps. They are open to the public from ten o'clock in the morning till six in the evening.

19h

CHAPELLE-EXPIATOIRE,

Rue d'Anjou St.-Honoré.

The spot upon which this chapel is erected was originally a burial ground dependent upon the parochial church de la Madeleine. Upon the execution of the unfortunate Louis XVI and his queen, in 1793, they were here interred. At the restoration, in 1814, Louis XVIII decreed that the royal remains should be disinterred and deposited in the abbey-church of St. Denis, and that an expiatory chapel should be erected upon the spot from whence they had been removed. This chapel, after the designs of Percier and Fontaine, is approached by an avenue of cypresses, and forms a parallelogram one hundred and sixty-eight feet in length, by ninety-three and one-half in breadth; it is surmounted by a dome of stone sculptured in scales, with a demi-cupola on each side, presenting the same ornaments. Two covered galleries, which, with the portico, form a projecting body, consist each of nine arcades, closed by iron gates. Under the arcades are tombs, surmounted

by white marble medallions encircled by cypress, and poppies, and tablets for inscriptions. At the extremities of the galleries are two large cippi, bearing funeral ornaments, and the inscription—

“ *Has ultra metas quiescunt.* ”

The roof of the galleries is ornamented with garlands of cypress and other emblems. The principal entrance is in the form of an ambo, and leads, by sixteen steps, to a vestibule situated at half the height of the galleries; a second flight of steps conducts to a platform from which rises the portico, consisting of four Doric columns, supporting a pediment. Twelve steps lead into the chapel, which is in the form of a cross having three of its branches terminated in semi-circles. The interior of the dome and cupolas is ornamented with roses; through the centre of the former light is admitted. Over the entrance is a superb bas-relief representing the removal of the royal remains to St. Denis in princely pomp. In the pendentives of the dome are four bas-reliefs of adoring angels with appropriate emblems and inscriptions. The pavement is formed of various-coloured marble, wrought in mosaic work to correspond with the roof. Around the chapel are fifteen niches, in which are highly-ornamented candelabra. At the upper extremity, precisely over the spot where the remains of Louis XVI were discovered, stands an altar of white marble with bronze ornaments. On each side of the chapel is a pedestal; that on the right, destined to receive the statue of Louis XVI, has a black marble tablet, on which is inscribed the will of that monarch; that on the left, intended for the statue of Marie Antoinette, has the queen's letter to madame Elisabeth. The benches, chairs, etc. are covered with crimson velvet. From this spot two double staircases lead to a subterranean chapel, in which is an altar of grey Italian marble, immediately beneath that in the upper chapel. Opposite to it is a niche, in which is to be placed a monument to the memory of madame Elisabeth. In charnel-houses, formed at the sides of the subterranean chapel, and walled up, are deposited the

bones of a great number of the victims of the revolution who were buried in the cemetery. The effect of the building, although of small dimensions, is highly imposing, and cannot fail to produce interesting associations in the mind of the beholder.

GREEK CHAPEL,

No. 33, Boulevard St.-Martin.

This chapel, in which divine service is performed after the ritual of the Greek church, is attached to the Russian embassy. It is situated at the first floor, by the staircase to the right on entering the court.

PROTESTANT CHURCHES.

Paris contains three churches dedicated to the protestant worship, in one of which (the Oratoire) divine service is performed in English on Sunday afternoon, at three o'clock. There are likewise three English chapels: viz: 1, at the English ambassador's residence, No. 39, rue du Faubourg-St.-Honoré. This chapel is attended by a great number of persons of distinction, and is generally thronged. Service begins at half past 11 o'clock; 2, Marboeuf chapel, avenue de Neuilly, near Chaillot. This building was formerly a *café* dependent on the public garden called *Jardin Marboeuf* (sold for building-ground), and was purchased a few years ago with the hôtel Marboeuf by the Rev. Lewis Way, who converted the *café* into a place of worship and the hotel into a parsonage-house. The chapel is remarkably neat and comfortable, and has an organ. The officiating ministers are of that class of the church of England distinguished as *Evangelical preachers*. Service 11 and 6, in summer; and 11 and 3, in winter; 3, *chappelle des Écoles*, Oratoire, No. 157, rue St.-Honoré. The service here, termed *American worship*, resembles that of the Dissenters in England denominated *Independents*. The minister is the Rev. Mark Wilks, formerly of Broad Street Chapel, London. Service at 2 o'clock. By an arrangement, effected by Sir Charles

Stuart (now Lord Stuart de Rothesay) with the French government, all the places in France where divine worship is performed according to the rites of the Church of England, are placed under the direction of the British Consuls, subject to the control of the Ambassador.

THE ORATOIRE,

No. 157, rue St.-Honoré.

This spacious church was built for the *Prêtres de l'Oratoire*, in 1621, after designs by Lemercier, on the site of the hôtel du Bouchage, which had belonged to the Duchess de Montpensier, and previously to the beautiful Gabrielle d'Estrées. The regularity of the architecture, and the exact proportions which reign throughout the building, have been much admired. The entrance, raised upon a flight of steps, is ornamented with Doric columns and pilasters, above which is another row of 4 columns of the Ionic order, crowned with a pediment. The interior is decorated with Corinthian pilasters, of two heights, which produce a good effect. The lofty roof is handsomely ornamented with sculpture. It possesses galleries fronted with balustrades, and a neat organ. The community of the *Prêtres de l'Oratoire* was suppressed in 1792; and for several years the church served for the public meetings of the *quartier* where it is situated. In 1802, it was ceded to the Protestants of the confession of Geneva, who now celebrate their worship in it, conjointly with the members of the Church of England. Service is performed in French every Sunday at noon, and in English at three in the afternoon. The sacrament is administered on festivals, and on the first Sunday of the month, at ten in the morning. There is no salary attached to the duties, and the expenses of the church are defrayed by voluntary subscription. For the use of this church by the English, 1,000 francs a year is given to be distributed to poor French Protestants.

THE VISITATION,

No. 212, rue St.-Antoine.

A small church was built upon the plan of the church of Our Lady at Rome, by F. Mansart, in 1632, *Église de la Visitation*. Although small, it is famous for its architecture. The dome is supported by arches, between which are Corinthian pilasters with a cornice. The entrance, elevated upon 15 steps, is ornamented with two Corinthian columns. It now belongs to Protestants of the Calvinist persuasion; and service is performed in French, on Sundays and festivals, at noon.

THE CARMELITE CHURCH (ÉGLISE DES CARMES),

No. 16, rue des Billettes.

The church, built in 1754, after the designs of *frère Dominique*, formerly belonged to a convent of Carmelite friars. In 1790 the convent was suppressed, and the church was bought by the city of Paris, about four years after, to the Protestants of the Reformed Confession. The building is lofty, neat, and commodious. The interior is ornamented with Ionic pilasters. The nave has two rows of galleries on each side. The altar stands in a large semicircular recess at the extremity of the nave. This church is fitted up in the English style, and possesses an organ. There are several good pictures, presented by the city to the Reformed and other Protestants. Service is performed every Sunday, at twelve and two, in French and German alternately. A school on the Lancasterian plan, for both sexes, has been established at No. 18 in the street, to which visitors are admitted from nine in the morning till three in the afternoon.

SYNAGOGUES.

There are in Paris a central consistory, and two synagogues, which are situated at No. 15, rue Notre-Dame-de-Nazareth; and No. 3, rue du Cimetière-St.-

André-des-Arcs. The former is handsomely ornamented with the usual emblems of Israelitish worship, such as the tabernacle, the candlestick with seven branches, etc. The service-hours here are 2 o'clock on Friday afternoon, and 8 on Saturday morning. The latter, which is mean, is appropriated to the use of Portuguese jews. Service at 8 o'clock on Saturday morning.

SEMINARIES.

See *Public Schools*.

CONVENTS.

Female religious communities, as well as those of men, were abolished by the Constituent Assembly, but were re-established after the *concordat* passed between Napoleon and pope Pius VII in 1802. Their number has been greatly increased since the restoration. They subsist principally upon their own resources, and devote themselves to education, nursing the sick, and other acts of benevolence. The following is a list:

The *Dames Bénédictines de l'Adoration perpétuelle du St. Sacrement* have a convent at No. 12, rue Ste.-Geneviève.

A second convent of the same order was established at the Temple, No. 89, rue du Temple, by the late princess Louise de Condé, for the expiation of profanation and the instruction of girls. The name of this convent reminds us of the religious and military order of the Knights Templars, founded at Jerusalem, in 1118, the persecution of whom occupies an important place in the history of Philip le Bel. This was their principal establishment in France.

Before the revolution, the Temple consisted of two distinct parts, viz. the Temple, properly called, and the palace of the grand prior. The former was private property, and consisted of several hotels and gardens, and many inferior dwellings for tradesmen, artists, and also for insolvent debtors, who took refuge at the Temple to avoid arrest, it being a place of sanctuary. As a con-

siderable trade was carried on here, the rotunda, or bazaar, surrounded by porticoes, was constructed in 1781, to increase the revenues of the grand prior.

The church of the Temple was demolished at the revolution, when the order of Malta or of St. John of Jerusalem, which had succeeded the Templars, was suppressed, and upon its site and some ground contiguous was formed the *Marché au Vieux Linge*.

Within the enclosure of the Temple formerly stood a large square tower flanked with four turrets, which was built in 1222. Here for a long period the kings of France kept their treasure, and it afterwards served for the deposit of the archives of the grand prior of Malta. It was in this tower that the unfortunate Louis XVI and his family were imprisoned in 1792, and from hence he was led to the scaffold. It was subsequently transformed into a state prison, and Gen. Toussaint-Louverture, Sir Sydney Smith, and Gen. Pichegru were long detained there. In 1805 the tower was demolished.

The palace of the grand prior is all that now remains of the ancient Temple. It was built about the year 1566, by Jacques de Souvré, grand prior, after the designs of Delisle. The chevalier d'Orleans, who was afterwards invested with that dignity, caused considerable repairs to be made to his palace, in 1721. The duke of Angoulême, son of the count d'Artois, afterwards Charles X, was the last grand prior of the Temple. In 1812, this building was repaired and embellished, with the design of becoming a residence for the *ministre des cultes*; and in 1814, it was converted into a convent. The front is decorated with a portico formed of Ionic columns. On each side is a fountain in the form of a pedestal, surmounted by a colossal statue by Pujol. The statue on the right represents the Marne, and that on the left the Seine. The front towards the court is decorated with eight coupled Ionic columns, above which are stone figures of Justice, by Dumont; Hope, by Lesueur; Abundance, by Foucou; and Prudence, by Boichot.

A new chapel was erected in 1823, between the palace and the *Marché du Temple*. The front is or-

namented with a portico formed of two Ionic columns, surmounted by a triangular pediment, in the tympanum of which are sacred and royal emblems. The interior is decorated with columns of the Ionic order. The high altar is remarkably splendid, and is ornamented with two pictures by Lafond, one representing St. Louis, and the other St. Clotilda, and a copy of the Holy Family. The other pictures are the annunciation, the adoration of the Sacred Heart, and mademoiselle de Condé when 15 years of age. The chapel contains four other altars. A singularity in this chapel is that the organ is placed above the high-altar. On the right is a railing which separates the nuns from the public, who are admitted on Sundays during divine service.

The chapel may be seen daily by applying to the porter, to whom a small fee is given. Permission to visit the convent cannot be obtained.

The *Dames Anglaises*, 23, rue des Fossés St.-Victor, the only English convent in Paris. The nuns, who must be English by birth, are of the order of St. Augustine, and keep a boarding-school.

The *Dames Carmelites* have three convents in Paris, one at No. 67, rue d'Enfer; a second at No. 2, rue de Cassini; and a third at No. 70, rue de Vaugirard. The church of the latter is much admired. The front is composed of Tuscan pilasters, supporting an entablature, above which is a large window, and on each side of it a niche with a statue. Above the window is a pediment, having in the centre a niche with a group of the Virgin and Child. The pediment is surmounted by a plinth supporting a cross. Over the door is a niche with a statue of St.-Theresa.

The extremities of the front are surmounted by stone balls bearing crosses. The Tuscan order prevails in the interior architecture. The church is in the form of a Latin cross, crowned by a dome, ornamented with a painting in fresco, by Flamel, representing the ascension of Elijah into Heaven. On each side of the nave are chapels, two of which are decorated with a profusion of painting and gilding. Each extremity

of the transept also forms a chapel. That to the left is dedicated to the Virgin. It is adorned with red marble pillars, the bases and capitals of which are gilt, and possesses some bas-reliefs that are worthy of attention. The group of the Virgin and Child is in plaster; the chapel to the right is dedicated to St. Theresa. The altar-piece represents that saint and her brother, when children, overtaken by their father on their road to suffer martyrdom among the Heathens. Above the altar is another picture of St. Theresa. The marble pillars of this chapel have also gilt bases and capitals. The chancel is ornamented with four pillars of black marble, with gilt bases and capitals, supporting an entablature decorated with sculpture, and crowned by a circular pediment. On each side is a niche, in which are statues of St. Peter and Mary Magdalen. The front of the high-altar is ornamented with a very ancient bas-relief in white marble, representing the last supper. Above it is a picture of the Death of St. Joseph. The other pictures have no particular merit. On each side of the choir are railings, within which the *Dames Carmelites* attend divine service.

This convent was the spot where the massacres began in Paris, on the 2d and 3d of September. Hundreds of priests who had been imprisoned here were murdered. An annual funeral service is performed for them in this church, on the anniversary of the massacre.

It was in this convent that were formerly manufactured the famous *eau de Mélisse* and the *blanc des Carmes*.

The *Dames de la Visitation* have three convents; one at No. 20, rue des Postes; a second in the rue de Vaugirard; and a third at No. 6, rue Neuve St.-Étienne.

The *Dames de la Congrégation de l'Adoration perpétuelle du Sacré Cœur de Jésus*, abbaye aux Bois, rue de Sèvres.

Two *Congrégations de Notre-Dame* reside in the rue de Sèvres, near the Boulevard, and at No. 11, rue des Bernardins.

The *Dames du Calvaire*, rue du Petit-Vaugirard.

The *Dames Dominicaines de la Croix*, No. 37, rue de Charonne.

The *Congrégation de la Mère-de-Dieu*, rue Picpus, and No. 2 and 4, rue Barbette. The latter is a dependence of the *Maison Royale* of St.-Denis, for educating the daughters of members of the Legion of Honour.

The *Dames de la Miséricorde*, No. 25, rue Neuve-Ste.-Geneviève.

The *Chanoinesses de St.-Augustin*, or *Congrégation du Sacré-Cœur*, rue Picpus. This community is large.

The *Dames du Sacré-Cœur*, rue de Varennes.

The *Dames de l'Immaculée Conception*, called *Récollettes*, rue d'Anjou-St.-Honoré.

The *Dames Ursulines* have a convent at No. 100, rue de Vaugirard.

The *Dames Bernardines* (of the ancient convent of Port Royal), No. 25, rue de l'Arbalète.

The *Dames Franciscaines de Ste.-Elizabeth*, No. 40, rue St.-Louis.

The *Filles de la Croix*, No. 24, Place Royale.

The *Congrégation des Sœurs de St. Vincent de Paule*, No. 132, rue du Bac. The community of the *Filles de la Charité*, founded by St. Vincent de Paule in 1653, now consists of about 2,500 nuns, who devote themselves to nursing the sick at the hospitals and at home, the instruction of poor children, and the care of foundlings and orphans. This establishment receives annually 25,000 francs from the government. The *Sœurs* have minor establishments in many of the parishes of the capital.

The *Dames de St. Maur*, rue St.-Maur. This convent was established in 1666. The government grants this institution 5,000 francs a year to facilitate the means of finding novices to go to the colonies.

The *Dames de St.-Thomas-de-Villeneuve* have three convents in Paris. One in the cul-de-sac des Vignes, rue des Postes; another at No. 27, rue de Sèvres. The nuns perform the functions of nurses in the hospitals. This institution receives from the government 6,000 fr. a year. The third, in the rue de Sèvres, near the Boulevard, serves as an hospital for sick children.



PALACE OF THE TUILERIES, PLACE CARROUSEL.

The *Sœurs de Notre-Dame-de-bon-Secours*, No. 7, rue Cassette, who attend the sick at their own houses.

The *Dames du Refuge*, or *de St. Michel*, 193, rue St.-Jacques. The principal object of this institution is to open asylums in large towns for penitent prostitutes. It receives from the government 15,000 francs a year. The *Filles de la Magdeleine*, or *Repenties*, established by donations of the royal family, are under the direction of a superior chosen from the *Dames du Refuge*.

The *Dames de la Croix St.-André*, No. 2, rue de Sévres.

CHAPTER VIII.

ROYAL AND OTHER PALACES AND GARDENS.

Next to sacred edifices, palaces are the structures in which architecture displays its loftiest conceptions, and in which the power and taste of nations are exhibited to greatest advantage. It is here that the most sublime productions of genius and the fine arts are collected; and the magnificence of kings inspires admiration and respect. Paris abounds with palaces worthy of being the residence of royalty.

PALACE OF THE TUILERIES.

Upon a spacious spot of ground without the walls of Paris, occupied by tile-kilns (*tuileries*), and gardens interspersed with coppices and scattered dwellings, Catherine de Medicis determined to erect a palace for her own residence. It was begun in 1564, after the designs of Philibert Delorme and Jean Bullant, and the building was rapidly proceeding, when an astrologer having foretold to Catherine that the name of St.-Germain would be fatal to her, the completion of the edifice was suddenly relinquished, because the ground on which it stood was in the parish of St.-Germain-l'Auxerrois. She erected the central pavilion, the two ranges of building immediately adjoining, and the pavilions that terminate them. Under Henry IV, the architects Du-

cerceau and Dupérac added two other ranges of building of the Corinthian order, which form a striking contrast to the light and delicate style adopted by the first architects. These were terminated by two enormous pavilions, called *Pavillon de Flore* and *Pavillon Marsan*, which extend in one line of front.

Levau and d'Orbay being employed by Louis XIV to harmonize the discordant masses of this extensive range of building, changed the dome of the central pavilion into a quadrangular roof, established along the whole line an entablature nearly uniform, and constructed an attic over that part of the edifice erected by Delorme and Bullant.

Louis XIII, upon abandoning the Louvre, where the image of his murdered father would have continually presented itself to his imagination, fixed his residence at the Tuileries. Louis XIV dwelt there till he built the palace at Versailles. In 1791, the Tuileries became a "house of mourning" to the unfortunate Louis XVI and his family; and within its walls some of the most horrible scenes of the revolution were acted. It afterwards became in succession the seat of the Conventional and Directorial governments, and subsequently the residence of Napoléon. In 1804, the Pavillon de Flore was occupied by Pope Pius VII. Louis XVIII being restored to the throne of his ancestors, took up his abode in the palace of the Tuileries.

PLACE DU CARROUSEL.—A wide street leading from the Louvre to the Tuileries opens upon this *place*, which obtained its name from a magnificent tournament held there by Louis XIV on the 5th and 6th of June, 1662. This area was formerly small, narrow, encumbered with old houses, and skirted by a lofty wall which hid the front of the palace. It is now thrown open to a considerable extent, and affords a noble view of the royal residence. On each side is a gallery, one of which communicates with the Louvre; the other is unfinished. Fifteen thousand infantry and cavalry troops can go through their exercise with ease in the Place du Carrousel.

COURT.—Its form is a parallelogram. An iron railing.

terminated by spear-heads gilt, resting upon a wall four feet high, separates the court from the Place du Carrousel. Columns placed from distance to distance on the wall are terminated by gilt balls, surmounted by a point similar to those of the milliary columns of the Romans. In this railing are three gates; that in the centre is opposite a triumphal arch; the other two have on each side stone piers crowned with statues. The first to the right, looking towards the palace, is Victory, holding in one hand a standard, and in the other a crown; the second is Peace, having in one hand a symbol of valour, and in the other a palm branch; the third represents France victorious; the fourth, History, with a tablet and pencil. The two former statues are by Petitot, the two latter by Gérard. This spot was formerly a garden, called *Jardin de Mademoiselle*, after mademoiselle d'Orléans, duchesse de Montpensier, the heroine of the *Frondeurs*. In the court of the Tuileries, the troops who mount guard at the palace go through their exercises, at half past eight o'clock in the summer, and half past eleven in winter.

TRIUMPHAL ARCH. — This monument was erected in 1806, after the designs of Perrier and Fontaine, to the glory of the French army. Its height is 45 feet, its length 60, and its breadth $20\frac{1}{2}$ feet. Like the arch of Septimus Severus, it is composed, in its length, of three arches; but there is besides a transversal arch, which intersects the three others, on a line with the gates in each of the opposite galleries. Its mass is of fine free-stone; eight Corinthian columns of red Languedoc marble, with bases and capitals of bronze, adorn the principal façades, and support an entablature, the frieze of which is of Italian *griotta*. Above is an attic, bearing a double socle; formerly crowned by an antique triumphal car of lead gilt, to which were yoked the famous bronze horses, from the place of St.-Mark at Venice. A car with four horses in bronze, by Bosio, after the model of those removed, and equal to them in the beauty of their forms and the expression of their attitude, was placed upon the socle in 1828. In the car stands an allegorical figure of the Restoration, holding an olive

branch in the right hand, and resting the left upon an antique sceptre, surmounted by a small figure of Louis XVIII; in this hand also is a bunch of palm branches, to indicate that the glories of all preceding periods are consecrated by the Restoration. The groined vaults of the lateral arches are decorated with thunder-bolts, and branches of laurel and palm. The figures of Fame, that adorn the principal arch towards the palace, were sculptured by Taunay; those towards the place du Carrousel, by Dupaty. Above the lateral and transversal openings were six bas-reliefs, representing the most memorable actions of the campaign of 1805. They were removed by the allied armies in 1815, at the same time that the bronze horses were restored to Venice. The places of these were filled up, in 1828, by bas-reliefs in stone, to commemorate the principal events of the campaign in Spain, in 1823. They represent, towards the *place du Carrousel*: the duke of Angoulême dismissing the Cadiz envoys, by Pradier; and the arrival of that prince at Madrid, by Roman. Next the Seine: the capitulation of general Ballasteros, at Lampillo, by Petitot junior. Opposite the palace: the interview of Ferdinand VII and his queen with the duke of Angoulême, at Port Santa Maria, by Cortot; and the reception of his royal highness by Louis XVIII and the royal family, upon his return to the Tuileries, by David. Next the rue de Rivoli: the taking of Pampeluna, by Raggi. Looking at this monument, from the *place du Carrousel*, in front of the attic, in a perpendicular line with the columns, are four statues, representing a *cuirassier*, by Taunay; a *dragon*, by Corbet; a *chasseur à cheval*, by Foucou, and a *carabinier*, by Chinard. The statues fronting the palace are: a *grenadier de ligne*, by Dardel; a *carabinier de ligne*, by Montony; a *canonnier*, by Bridan; and a *sapeur*, by Dumont. In the frieze are allegorical figures, and children bearing garlands. The ornaments are by Gérard, Dumont, Callamard, and Fortin. Although very beautiful, this monument is certainly much too small for the vast area in which it stands.

GALLERIES.—Along the quay which skirts the bank of the Seine, Henry IV began the construction of a gallery

to extend from the Louvre to the Tuileries, which was continued under Louis XIII, and finished in the reign of Louis XIV. Its length is one thousand three hundred and thirty-two French feet and its breadth forty-two. Like the palace of the Tuileries, it exhibits several styles of architecture, which, however, may be reduced to two principal ones.

From the Tuileries to the *Pavillon de l'Horloge*, it is ornamented with coupled composite pilasters on piers, which support sculptured pediments alternately circular and triangular. From the *Pavillon de l'Horloge* to the Louvre, are two ranges of coupled pilasters placed one upon another. Those below are of the Doric order; those above are of the Corinthian order, and support pediments alternately triangular and circular. The great length of this building, added to the similitude of the windows and pediments, renders the difference in the style of architecture less striking, particularly on the opposite bank of the river, where alone it can be seen to advantage. The lower part of the gallery forms an orangery, a guard-house, and some offices attached to the palace; and the upper part contains the pictures of the Royal Museum.* To facilitate the circulation of carriages and pedestrians, arches in several places are left open between the pilasters.

A new gallery of similar architecture, and in a parallel line, was begun in 1808, next the rue St.-Honoré. It is much wider, and is to be continued to the Louvre.

PALACE.—The front of the palace is 336 yards in length, by 36 in breadth. Towards the court it presents five pavilions with four ranges of building between them. These buildings are decorated with different orders of architecture. Until the reign of Louis XIV the *Pavillon de l'Horloge* was ornamented with the Ionic and Corinthian orders only; but at that period the composite order and an attic were added. The columns of all these orders are of red and brown marble. Upon the entablature is a pediment decorated with the arms of France, and the whole is surmounted by a square dome.

* See *Musée Royal*.

The two masses of building contiguous present two orders, the Ionic with bands and the Corinthian. The two pavilions which follow are also adorned with Ionic columns, but they are fluted; the second order, which is Corinthian, is surmounted by an attic crowned with a balustrade and vases. The two lines of building beyond, as well as the pavilions at the extremities, are of the composite order surmounted by an attic, with vases upon the entablature. In niches, on each side of the door, are antique marble statues of Apollo and a Faun. The columns above, of the Corinthian and Composite orders, are of brown and red marble, and support a pediment, in the middle of which is a clock, by Lepaute; above are two recumbent statues, representing Justice and Prudence; the attic is supported by six colossal cariatides. The two balconies, of the central pavilion, next the court and the garden, are where the royal family present themselves to the public. A white flag waves upon its summit when the king is at Paris. The façades of the two adjoining piles of building are ornamented with twenty marble busts.

The front towards the garden presents three pavilions, decorated with the Ionic and Corinthian orders. The architecture of the rest of the edifice is of the composite order. The ornaments of the central pavilion are similar to those of the front towards the court. In niches in the vestibule, which is ornamented with Ionic columns, are antique marble statues of Minerva, Narcissus, and a Greek warrior; on each side of the door are statues of Venus and a Faun, and in the foreground two lions in white marble. Next is an open gallery pierced with 24 arcades, in which are placed antique marble statues representing Roman senators arrayed in the *toga*. These porticoes are surmounted by terraces, ornamented with vases. Upon brackets placed between the windows of the second story, are twenty-two busts of Roman emperors and generals. Upon the terrace next the rue de Rivoli, has been formed a covered gallery, lighted by 23 windows, which leads to the chapel. From the garden the king and royal family may be seen on Sundays and festivals when they pass

through the gallery to attend mass. The busts on this side can only be seen at some distance from the palace.

INTERIOR. — The decoration of the state apartments of the Tuileries belongs chiefly to the reign of Louis XIV.

The vestibule communicates towards the west with two covered galleries, one of which leads to the chapel, and the other to the back staircase of the king's apartments.

On the right is the grand staircase, built by Leveau and d'Orbay, skirted with a stone balustrade ornamented with snakes, interlaced in lyres beneath suns, the emblems of Louis XIV and of Colbert. At the top of the staircase is a plaster statue of Jupiter, between two antique columns crowned with busts of Roman emperors. At the first landing-place is the *Salle des Cent-Suisses*, decorated at the extremity with four Doric columns and a statue of Silence. From this room is a staircase, at the top of which are statues representing the chancellors d'Aguesseau and l'Hopital. It leads to the saloon of the chapel and a small room which served formerly for the council of state. This room forms a gallery for the chapel. It is decorated with pilasters and columns in stucco, and different allegorical ornaments and figures in *grisaille*. The ceiling, which once presented a painting of the battle of Austerlitz, by Gérard, is now ornamented with one by Horace Vernet, representing the Marshal de Saxe, announcing to Louis XV the issue of the battle of Fontenoy. The monarch is surrounded by his household and his Scotch guards.

The chapel is adorned with two ranges of Doric columns, in stone and stucco, forming galleries on three sides. The royal pew is opposite the altar, above which is the orchestra. It is decorated with a pavement of marble and mosaic in compartments. The chapel is very plain. The ceiling is painted in compartments of gilt ornaments on grounds in *grisaille*.

The former *Salle des Machines*, that was appropriated to the sittings of the Convention at the revolution, now forms the *théâtre*, which is approached by a vestibule communicating with the chapel. On a level with the first tier of boxes is a saloon decorated with

columns of the Ionic order. The theatre is ornamented with columns of the same order, supporting four arches, on which rests an elliptical dome. The king's box is opposite the stage, with two amphitheatres for ladies, to the right and left. The pit, the gallery, and the first tier of boxes being reserved for the court, there is a range of latticed boxes on the ground-floor, and two above the gallery, for other persons who are invited. All the architecture is painted to represent violet *breccia*, with mouldings richly gilt. The draperies are light green. The dome, the friezes, and the arches are sumptuously decorated with figures and other ornaments. The curtain is a drapery in ample folds, and richly ornamented. This theatre may be converted into a ball-room. A floor is then laid down over the pit upon a level with the stage, and a moveable decoration of columns, cupola, etc., is erected to correspond with the other part of the room. Nothing can exceed the splendour of this saloon when lighted up by two elegant lustres suspended from the domes, and fifty of smaller dimensions hung in the intercolumniations.

The *Salle des Maréchaux* occupies the whole of the central pavilion. A balcony, supported by brackets, extends around it. Next the garden is a gallery resting upon cariatides, copied from those by Jean Goujon, at the Louvre. It contains a series of full-length portraits of the living marshals of France.* The ceiling is decorated with caissons and ornaments, painted in *grisaille*.

Next comes the *Salon des Nobles*, originally called *Salle des Gardes*. It has six windows: the ceiling is decorated in *grisaille*, set off with gold, representing marches, battles, and triumphs; the whole is surrounded by military ornaments and allegorical figures.

The *Salon de la Paix* is so called on account of the rich colossal silver statue opposite the fire-place, the model of which was by Chaudet. On each side of it is a magnificent candelabra eight feet in height. This room also contains many costly articles in bronze, busts, vases, etc.

* When a marshal dies, his portrait is removed to the Hôtel des Invalides.

The ceiling, painted in 1668, by Nicholas Loir, represents the rising sun shedding his earliest beams upon the earth; Time shows him the space he has to run; Spring brings Abundance in her train, and Fame proclaims the blessings of Nature. The four quarters of the World, characterised by their respective emblems, rejoice at the gifts they receive. The subordinate ornaments relate to the principal subject of the composition.

The *Salle du Trône* is lighted by three windows next the court. The throne is elevated upon three steps covered with blue velvet. It is ornamented with rich carved-work, gilt and sprinkled with *fleurs de lis*. Above it is a canopy with hangings of crimson velvet, sprinkled with *fleurs de lis*, and bordered with gold fringe. On the sides, the hangings are festooned by clusters of arms of the finest execution. The canopy is surmounted by a large crown of laurel and oak in gold, terminated by a helm with plumes of white feathers. The room is hung with rich crimson velvet brocade of Lyons manufacture, upon which the royal monogram, emblems, etc., are embroidered in gold. The curtains are of the same material. In the centre is a lustre of extraordinary beauty, and in each corner of the room is a rich candelabra, twelve feet in height. The principal subject of the ceiling, painted by Flamael, is Religion protecting France.

The next room is the *Salle du Conseil*. The ceiling is formed of beautiful painting, sculpture, and gilding. It contains two magnificent pictures in tapestry of the Gobelins, one representing Zeuxis choosing a model; and the other, Helen pursued by Paris. Facing the windows are two of the finest and largest vases ever manufactured at Sèvres. The painting of one represents the Parisians dragging the statue of Henry the IV to the Pont-Neuf; the other, the dedication of the same statue. On the chimney-piece is a beautiful time-piece, by Lepaute, the frame of which is formed of a bas-relief, by Taunay, with two figures, representing History and Fame; different ornaments and military trophies in bronze gilt, serve as accessories to the principal subject. In this room, which

communicates with the king's bed-chamber, are likewise four superb candelabras, and several objects of art.

At the extremity of the state apartments is the *Galerie de Diane*, the walls of which are of stucco. The paintings of the ceiling are chiefly copies of those in the Farnese gallery at Rome, and were executed by the pupils of the French Academy. This gallery served formerly for the reception of ambassadors, and was thoroughly repaired in 1810. Mirrors, opposite the windows, and at the extremities, seem to increase its extent and richness by the repetition of the objects which adorn it. Four large pictures between the windows represent, in tapestry, events in the life of Louis XIV. Eight smaller pictures, over the doors, and in other parts of the room, present historical subjects taken from the life of Louis XVI and his predecessors. At the extremities of this room are two Egyptian vases of the greatest beauty, formed of different kinds of marble, with gilt ornaments. They are eight feet in height, including the pedestals.

The *Appartement de Service* is behind the *galerie de Diane* and the other state rooms. It looks to the garden, and the entrance is by the grand staircase of the *Pavillon de Flore*. It consists of an anti-chamber, serving as a guard-room; a dining-room, hung with plain crimson velvet; the *Salon bleu*; the king's cabinet, which no one is allowed to enter; his majesty's bed-chamber; and a dressing-room. These rooms form the king's private apartments; their decorations are in the style which distinguished the age of Louis XIV. The paintings of the ceilings, in general, represent scenes in allusion to the education of that monarch. The ceiling of the anti-chamber or guard-room, was painted in 1810. It represents Mars travelling in a car round the globe, and signaling each month of the year by a victory. Nothing can be more rich and elegant than the king's bed-chamber. It is hung with purple velvet, embroidered with gold. The ceiling is painted in *grisaille* with gilt *caissons*. Two windows look towards the garden. The bed, which is opposite to the windows, is surrounded

by a superb balustrade of gilt columns, and surmounted by a tester of purple drapery, ornamented with white plumes. At the foot of the bed on each side is a ball of ivory.

On the ground-floor, to the south of the central pavilion, are the apartments of the dauphin and dauphiness. They are in a style less rich, but more modern than those already described. The dining-room, although it has only one window, is rendered perfectly light by an ingenious disposition of mirrors. A moveable stage can be placed in the concert room for private dramatic representations. In the *Salon des Trois Grâces* is a beautiful picture of the Graces, by Blondel. Beyond these apartments, on the same side, are the kitchens.

The *pavillon Marsan*, at the extremity next the rue de Rivoli, is occupied by the Duchess of Berry. It contains two complete suites of apartments, one on the ground, and the other on the first floor. In front of the Pavillon Marsan, next the garden, a square space has been railed off, in which, during the summer, are placed orange-trees, laurels, pomegranate-trees, etc. The duke of Bordeaux and Mademoiselle de Berry have apartments in the gallery which extends from the Pavillon Marsan in the direction of the Louvre. This gallery also contains apartments for the Governor of the Tuileries, the king's treasury, etc.

The furniture and moveable ornaments of the palace of the Tuileries change their place so frequently, that it is impossible to give a description of them with any degree of accuracy.

For tickets to view the interior of the palace, application must be made by letter to *Monsieur le premier gentilhomme de la Chambre du Roi, de service aux Tuileries*. Admission is only to be obtained in summer, or when the king and royal family are in the country. Three or four francs are usually given to the *Cicerone*.

Admission to the chapel on Sundays is granted, by applying to *Monsieur le Baron L'Evêque, aux Tuileries*, who must be addressed by letter. If our tourist be in full dress, he may obtain a seat in a gallery on a line with that of the royal family; but if he wears either boots or

loose pantaloons, he will in vain apply for admittance. In any dress, however, he may enter the body of the chapel, and will be amply gratified by the service of the mass, although he will not get one glimpse of the royal family. Persons attending the chapel should not arrive later than 11 o'clock.

GARDEN.—The garden of the Tuilleries contains about sixty-seven acres. At the beginning of the reign of Louis XIV it was ill laid out, and much less extensive than at present. It was separated from the palace by a street, which ran the whole length of the front. In this contracted space were a fish-pond, an aviary, a menagerie, an echo, an orangery, an orchard, a theatre, a labyrinth, an inclosed warren, an hotel belonging to Mademoiselle de Guise, and a restaurant. That monarch, when the works of the palace were finished, determined to embellish the garden, and appointed Lenôtre to carry his design into execution. This man, endowed with an elevated genius and an exquisite taste, conceived the present plan, the unity and variety of which are universally admired. Every thing is grand, simple, and majestic. The most exact symmetry prevails, without being monotonous, and the terraces, statues, vases, flower-gardens, groves, and fountains, are superb. In front of the palace a terrace extends, which is separated from the garden by three steps. Statues in marble and bronze form its principal ornament. From its centre springs the grand walk, which traverses the grove, and appears to form only one avenue with that of the Champs-Élysées, planted upon the same line. From this point the view extends to the triumphal arch de l'Étoile. The perspective is not less noble when, in descending from the barrier, the central pavilion of the palace is seen in the distance at the extremity of the immense vista. In front of the lateral pavilions are two terraces parallel to each other, which extend the whole length of the garden, and meet in the form of a horse-shoe at the western gate. The flower-gardens in front of the palace, are terminated by a plantation of stately trees. The flower-gardens are embellished with three fountains which fall into basins. The largest, of a circular form, is si-



Barth del.

PALACE OF THE TUILERIES, FRONT TO THE GARDEN.

minated in the grand walk. Around it, and in front of the plantation, are groups, vases, and statues in marble. The walks of the flower-garden are so distributed as to produce the greatest effect. Before each wing of the palace are four triangular grass-plots, skirted with beds of flowers and shrubs surrounded by a light iron railing; the summit of their upper angle is intersected so as to form a circular area, in the centre of which is a basin. Beyond is a wide transversal walk, parallel to the large circular basin; and next are four square grass-plots bordered with flower-beds. The plantation is in the form of a quincunx, and affords in summer a most delightful retreat from the scorching sun. Beyond the plantation in the centre, is a vast octagonal basin. *Termini* and statues are placed in front of the extremity of the plantation, and groups representing rivers, appear at the bottom of the gentle declivities which lead from the terraces. The borders of the terraces at this point are decorated with statues. Two groups in marble terminate them, and crown the western gate; and two lions finish, appropriately, the opposite side of the extremity of the terraces. Next the place Louis XVI the terraces are bordered with stone benches, disposed so as to accommodate a vast multitude of spectators, during fêtes given in the Champs-Élysées. Each of them terminates with a shady and delightful grove. That next the river is ornamented near the palace with bronze statues, and affords a fine view of the magnificent edifices which skirt the quays on the opposite side of the river. In the grove at the other extremity, a pavilion was built in 1811 for the empress Maria Louisa, who, when pregnant, used to walk on the terrace, and breakfast in the pavilion. This walk, which is still used occasionally by the royal family, is generally closed to the public till two o'clock, when the court occupies the Tuileries. It is approached from the palace by a subterranean passage. The terrace *des Feuillans* is one of the most frequented walks of the capital. It extends along the rue de Rivoli, and discovers the Place Vendôme with its triumphal column, and the Boulevard.

During the Revolution, a mob proceeded to the gar-

den of the Tuileries, mutilated many of the statues, and injured the trees and nearly every thing that served to ornament it. From that period the garden was totally neglected, till Bonaparte took up his residence at the palace. Palisades were then substituted for a miserable wall, which skirted the terrace des Feuillans; the terraces forming the horseshoe were built, trees planted along the lateral terraces, and many statues and other ornaments added. The vases which crown the piers of the palisades, and the lions next the Place Louis XVI, were placed there by command of Louis XVIII.

The garden was formerly separated from the Place Louis XVI by a moat and swing-bridge, called *le Pont Tournant*, for which iron-gates were substituted by Bonaparte: the moat on each side of the gates still remains. We notice this change, because the *Pont Tournant* was famous during the Revolution, and strangers would search for it in vain. The garden of the Tuileries is open to the public till dusk, when the retreat is announced by beat of drum. It is the most fashionable promenade in Paris, particularly the fine *Allée de l'Orangerie*, which during the summer is embellished with orange-trees, and is thronged by the gay world. The hours when it is most frequented are from two to five in winter, and seven to nine in summer. In the *Allée de l'Orangerie* is a *café*; in different parts of the garden chairs are hired for two sous, and for one sous each the visitor is accommodated with newspapers, delivered at three small pavilions in the form of tents, established by permission of Charles X. At many points there are stone and marble seats, but these are by far too few for general accommodation. The fountains play on Sundays and fêtes.

Females whose head-dress is a handkerchief, or whose curls are in paper, men in jackets or caps, persons carrying parcels, and *femmes publiques*, are excluded from the garden; dogs are not admitted except they be led with a string, and carriages are not allowed to stand before the gates. Twelve inspectors or garden-keepers are appointed to keep order, and sentinels are

stationed at all the entrances. The first balloon seen at Paris ascended from the garden of the Tuileries, in the reign of Louis XVI.

The stranger who wishes to examine minutely the statues in the garden, among which are many master-pieces, will save time by adhering to the following directions: Enter by the gate next the palace in the rue de Rivoli; inspect the group in bronze on the right (No. 5); pass along the terrace in front of the palace (No. 1); ascend the terrace next the water, and after examining the bronze statues (No. 2) descend the first flight of steps, traverse the transversal walk, and make the tour of the circular basin (Nos. 3 and 4); pass through the grove next the rue de Rivoli (No. 6); visit the statue at the extremity of the Allée de l'Orangerie (No. 5), ascend the horse-shoe terrace on the same side (No. 8), and then that on the opposite side (No. 8); descend to the octagon basin (No. 9), and pass through the grove next the river (No. 7). The following is a description of the statues and groups to which the visitor may refer, according to the figures given above.—

1—Terrace in front of the Palace.

1, A fawn playing on the flute; a young satyr behind him places his finger on his lips in token of silence, to listen to the sweet notes of the flute: *Coysevox*.—2, a Hamadryad, with the emblems that accompany these nymphs, who were believed to spring from trees, each dying with the tree to which she belonged: *Coysevox*.—3, Flora, to whom Zephyr presents a wreath of flowers: *Coysevox*.—4, Vindex, the Scythian Knife-grinder, who revealed to Brutus the conspiracy of his sons to restore the Tarquins: after the antique, by *Keller*.—5, Venus in a sitting posture, accompanied by a tortoise, the emblem of bashfulness: *Keller*.—6, Venus with one of the doves of her chariot; Cupid behind her is drawing the sword of Mars from its scabbard: *Coustou*, senior.—7, the Nymph of Diana, drawing an arrow from a quiver, Cupid bears her bow: *Coustou*, senior.

—8, the Shepherd, hunter of the wild boar : *Coustou*, senior.

2—Terrace next the Seine.

These six statues in bronze are by Keller:—1, *Antinous*, the favourite of *Adrian*.—2, *Vénus Pudique*.—3, *Pythian Apollo*, a copy of the *Belvédère*.—4, *Laocoon* and his sons.—6, *Hercules* with his son *Telephos*.—6, the *Destiny of Hercules*. All the vases between the statues are by masters; and some of them are ornamented with bas-reliefs of beautiful execution.

3—Transversal Walk.

1, *Farnesian Hercules*, having in his hand the three apples of the garden of the *Hesperides*.—2, *Julius Cæsar* : *Théodon*.—3, *Glycera*, the *Athenian* flower-woman and mistress of *Alcibiades* : *Théodon*.—4, *Diana* the huntress.

4—Circular Basin.

1, The death of *Lucretia* : *Théodon* and *Lepautre*.—2, the rape of *Cybele* by *Saturn* : *Regnaudin*. This group is so called in the royal catalogue; some consider it an allegory of *Time* carrying off *Beauty*.—3, *Phætusa* metamorphosed into a tree; the toe-nails are prolonged into roots : *Regnaudin*.—4, *Atlas* metamorphosed into a rock; the lower part of the body appears already petrified : *Legros*.—5, the rape of *Orythia* by *Boreas* : *Marsy*.—6, *Eneas* bearing *Anchises* from the flames of *Troy* : *Ascanius* is led by *Anchises* : *Lepautre*.

5—Allée de l'Orangerie.

1, *Hercules* the conqueror of *Achelous* : *Bosio*.—2, *Meleager* the conqueror of the wild boar of *Calydon* : *Legros*.

6—Grove next the rue de Rivoli.

1, *Hippomenes* and *Atalanta* (in the fore-ground), *Apollo* (in the back-ground) : *Lepautre*.—2, *Castor* and *Pollux*, with a small statue of *Leda*, their mother : *Lepautre* and *Coustou*, junior.—3, the centaur *Nessus*; *Cupid* seems to make sport of the centaur, who has his hands bound upon his back.—Copy from the antique.

7—*Grove next the River.*

1, Apollo pursuing Daphne (in the fore-ground); the *brothers Coustou*; Sylvanus (in the back-ground); *Lepautre*.—2, Cleopatra queen of Egypt, dying by the sting of an asp on her arm (on the steps leading to the terrace): *Keller*.—3, Bacchus and Hercules, the latter holding the cup of Bacchus: *Lepautre* and *Coustou*, junior.—4, Athletes in combat: *Magnier*.—5, the wild boar of Calydon: *Imitation of the antique*.

8—*Horse-shoe Terraces, beginning next the Seine.*

1, Mnemosyne, mother of the muses and goddess of memory, holding two scrolls.—2, Polyhymnia, muse of rhetoric, a scroll.—3, Melpomene, muse of tragedy, a dagger and tragic mask.—4, Terpsichore, muse of dancing, a lyre.—5, Urania, muse of astronomy, a globe.—Erato, muse of lyric poetry, a wind instrument and scroll of music.—7, Euterpe, muse of music, a flute.—8, Thalia, muse of comedy, a comic mask.—9, Clio, muse of history, crowns of oak and laurel.—10, Calliope, muse of eloquence and heroic poetry, a lyre. These statues are in general of bad execution.

9—*Octagonal Basin.*

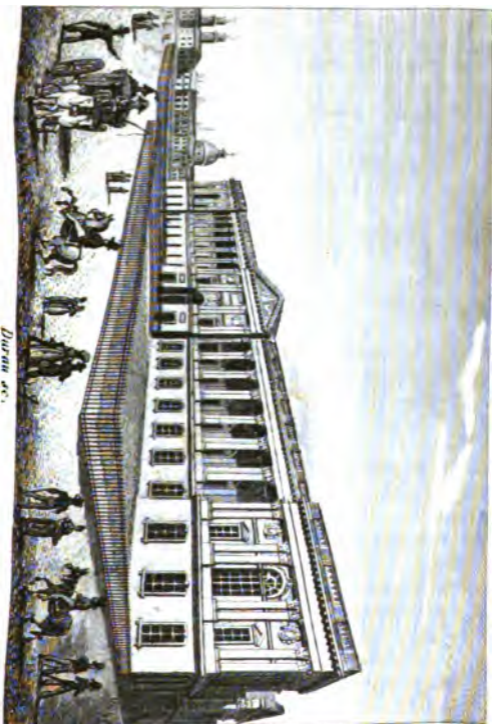
1, Bacchus: *a copy from the antique*.—2, a vestal: *Legros*.—3, Hannibal of Carthage, conqueror of Rome. He holds the *labarum* or Roman standard inverted, treads the Roman eagle and a quiver of arrows beneath his feet, and throws into an urn the rings of gold taken at the battle of Cannæ: *Slodtz*.—4, Scipio Africanus, holding a truncheon: *Coustou*, senior.—5, Agrippina, the infamous mother of Nero. The diadem she wears indicates that she was the daughter, sister, wife, and mother of emperors: *copy from the antique*.—6, Silenus and infant Bacchus. Between these statues are *termi* representing the four Seasons.—7, the Nile, represented by the colossal figure of an old man resting on a sphynx. The children playing on this colossus represent the twelve rivers tributary to this stream. The socle is ornamented with bas-reliefs representing crocodiles, the hippopotamus, and the ibis.—8, the Rhone, personi-

fied by an old man holding a rudder, to indicate that it flows to the Mediterranean. The naiad pouring water from an urn is the Saône, which falls into the Rhône at Lyons: *Vancleve*.—9, the Rhine, under the form of an old man surrounded by fruit, in token of the abundance he procures; he holds a rudder, to indicate that this river formerly fell into the sea. The nymph near him is the Moselle, that joins the Rhine at Coblenz, and the children are tributary streams: *Coustou*, senior.—10, the *Tiber*, allegorized by a colossal figure holding an oar, to show that this river is not navigable for ships. Before him is the wolf suckling Romulus and Remus: copy from the antique, by *Vancleve*.—11, Mercury as the messenger of the gods (right pier of the gate): *Coysevox*.—12, Fame (left pier): *Coysevox*. In these two latter figures the artist has committed two capital errors, for the only horse known in Olympus was Pegasus, who is always represented without wings or bridle, and never mounted by Mercury; and Fame has always wings, and is never placed on a winged horse.

PALACE OF THE LOUVRE.

The period of the first construction of this palace is unknown, and the origin of its name is problematical. Dagobert, it is said, built upon this spot a hunting-seat, where he kept his horses and hounds. Under Philip Augustus, it became a kind of citadel and state prison. Charles V raised the building, and there deposited his books and treasure. It was then used for the reception of foreign sovereigns who visited Paris. From Charles IX to Henry IV, it was the residence of the kings of France; and under Louis XIV was appropriated to the use of various academies.

According to Piganiol, this castle, which was originally without the city walls, served as a royal country-seat, and a fortress to defend the river. The edifice, which was surrounded by a moat, was in the form of a parallelogram, and so plain that the fronts presented walls with irregular openings, and small grated windows, without order or symmetry. At the angles were



Durau sc.

THE LOUVRE.

lofty towers covered with slate and terminated by vanes ornamented with the arms of France. In the centre of the principal court stood *la Tour du Louvre*, where the vassals of the crown came to swear allegiance, and do homage to their sovereign; it was likewise a prison for them, if they violated their oaths.

This Gothic structure falling into ruin, in the beginning of the sixteenth century, Francis I determined to erect upon its site a palace worthy of the royal majesty. The designs of Pierre Lescot were approved, and the palace was begun in 1528. Lescot built that part of the western pile, called *le Vieux Louvre*, which extends from the pavilion on the quay to the central pavilion. Under Louis XIII, Lemercier constructed the central pavilion, and the wing contiguous. Louis XIV resolving to finish the Louvre and connect it with the Tuileries, invited from Rome the celebrated Bernini, who had already erected some sumptuous edifices. Defects were found in his plans; and, after some hesitation, Colbert adopted the designs of Claude Perrault, who, though bred a physician, excelled as an architect. To him Paris is indebted for the magnificent colonnade on the east, which is one of the finest productions of modern architecture. Under Louis XIV and Louis XV, the Louvre being abandoned for Versailles, the piles on the north and south, to complete the quadrangular structure, advanced but slowly, and at the time of the revolution, neither the roofs, the exterior ornaments, nor the interior distribution were begun. The building in every part presented signs of decay and ruin. Immense sums were required to complete it, but Bonaparte resolved to undertake it. During fifteen years the works were carried on with activity. The Louvre, having been entirely scraped, presents the appearance of a new structure. Most of the exterior sculpture is finished, and the interior distribution completed.

The project formed by Henry IV, and partly executed by Louis XIV, of uniting the Louvre with the Tuileries, and clearing the area between them, so as to form a single palace, was resumed by Bonaparte; but the difficulty of carrying it into execution, on account of the

two palaces not being upon the same axis, which baffled the skill of the architects of the seventeenth century, again presented themselves. At first, it was conceived that, if the lateral gallery were finished, all irregularities would disappear in the vast extent of one open space. But it was afterwards determined to admit intermediate constructions on the ground which separates the two palaces. As a part of these constructions, the Triumphal Arch, in the place du Carrousel, was erected. The plan, as it regards intermediate constructions, has been abandoned.

EASTERN FRONT, OF COLONNADE.—This front was commenced in 1666, and finished in 1670, after the designs of Claude Perrault. It is five hundred and twenty-five feet in length; and its elevation from the ground to the top of the balustrade is eighty-five. It is divided into two principal parts, the basement and the peristyle. The basement is pierced with windows. In the centre is a projecting body, which is united by the peristyle to corresponding projections at the extremities. The peristyle is composed of twenty-eight columns, of the Corinthian order, which form a gallery. The lateral projections are each ornamented by six Corinthian pilasters, and two columns. The central projection, in which there is a passage from one part of the peristyle to the other, is decorated by eight Corinthian columns and a pediment. Upon these projections, as well as the wall of the peristyle, are medallions, with the initials J.L. The entire front is crowned by a balustrade. The interior of the peristyles and their ceilings are richly decorated with foliage and other ornaments. The tympanum of the pediment is ornamented with a fine bas-relief, seventy-four feet in length, executed by Lemot, in 1811. The bust of Louis XIV * occupies the most elevated point of this composition. Minerva is placing it upon a pedestal; and Clio, the Muse of History, is writing below it the words—*LUDOVICO MAGNO*. At the foot of the pedestal is a sitting figure of Victory. On the right, besides Clio, are Thalia, Melpomene, Polyhymnia, and Urania. On

* This bust was formerly that of Napoléon.

the left, are the rest of the muses, Minerva, Cupid, and France.

The bas-relief above the grand door is by Cartellier, and represents Fame distributing crowns. She is in a car drawn by four horses, conducted by winged Genii. The gates of this entrance, made by order of Napoleon, are probably the most splendid in Europe. They are ornamented with bronze in the richest and most magnificent style.

SOUTHERN FRONT.—This front, built after the designs of Claude Perrault, consists of a basement, similar to that of the colonnade, on which rises a range of 40 Corinthian pilasters. The bas-relief which decorates the pediment is by Frontin, and represents two Muses bearing the attributes of the Arts and Sciences, and supporting the arms of France. Below it are two figures of Fame, crowning a helmet.

NORTHERN FRONT.—This was begun by Lemercier. It consists of a basement, a first story decorated with handsome windows, and an attic. Although composed of irregular projections, and only ornamented with cornices and pediments, it forms a handsome entrance to the court, from the rue du Coq. The pediment over the gate is decorated with a bas-relief, by Montpellier, representing a trophy of arms.

WESTERN FRONT.—This front, which is the oldest, being that begun by Francis I, is less handsome and rich than the others. It is decorated with cornices, pediments and vermiculated rustics. The pediment, by Montpellier, represents military trophies, with a shield bearing the arms of France.

COURT.—The court of the Louvre is a perfect square, one thousand six hundred feet in circumference, enclosed with four piles of building. Besides the four grand gates that lead into the court from the street, there are 24 doors leading from the apartments, surmounted by circular windows ornamented with allegorical figures in bas-relief. Some idea of the magnificence of this structure, next the court, may be formed when it is stated that, besides the sculpture, marble tablets, and

niches, of which there is a profusion in every part, it is ornamented with no fewer than 538 Corinthian columns and pilasters. In the centre of the pile, to the west, is a lofty pavilion decorated with eight colossal cariatides by Sarrasin. The rest of this front forms six projecting bodies ornamented with sculpture. The figures above the doors are by Jean Goujon. Those of the pediments of the small projections on the left, represent Piety, Victory, Justice, Fame, and Strength, by P. Ponce. The pediments on the right were executed in 1810. In the first, next the pavilion, is Legislation, under the figure of a woman holding the tables of the law, by Moitte. Below, in the attic, are figures of Moses, Numa, Isis, and Manco-Capac, the legislator of the Peruvians. In the pediment, which forms the centre of this wing, are Victory and Abundance crowning a shield, on which is a serpent with its tail in its mouth, an emblem of eternity, by Rolland. In the bas-reliefs of the attic are Strength and Wisdom, and two allegorical figures, of the Nile and the Danube. The third pediment, towards the angle of the court, represents Heroic Poetry, under the figure of a winged female holding a trumpet and a lyre, by Chaudet. In the attic, are Homer, Virgil, and two Genii.

The buildings of the three other piles which flank the court were constructed after the designs of Perrault, but as he left no account of the ornaments he meant to employ, they were executed under the direction of Gabriel.

The bas-relief of the pediment of the southern pile represents Minerva encouraging the arts and sciences, and receiving their homage, by Lesueur. That of the northern pile is by Ramey, and represents the Genius of France substituting for the arts of war those of legislation, navigation, and commerce. Upon the pediment at the back of the colonnade is the Gallic cock, supported by two allegorical figures, by Coustou.

INTERIOR. — Four spacious vestibules, ornamented with columns and sculpture, lead to the apartments of the Louvre, which may also be entered by doors from

the court. Within a few years, many of the rooms have been superbly decorated and appropriated to different uses. The apartments of the eastern pile are principally occupied as work-rooms for artists. From time to time they are appropriated to the *salon* or exhibition of the recent productions of masters, upon the same plan as that at Somerset-House, but upon a much more extensive and splendid scale, and the public are admitted *gratis*. The vestibule is ornamented with two bas-reliefs by Jean Goujon. Doors on the right and left lead to spacious galleries, paved with marble. The former is called *Galerie de Henri IV*, and sometimes *Salle des Français*, on account of the marble statues of the illustrious warriors that adorn it. These statues are, Condé, by Rolland; Turenne, by Pajon; Tourville, by Houdon; Duquesne, by Monnot; Luxembourg, by Mouchy; Vauban, by Bridan; Duguay-Trouin, by Foucou; Bayard, by Bridan; Dugommier, by Chaudet; Custine, by Moitte; Catinat, by Dejoux; and Caffarelli, by Masson. Over the doors are trophies in bas-reliefs, by Petitot, with a statue of Victory. The gallery on the left, contains columns of costly marble and antique statues in niches. At the extremities of these galleries are two grand staircases perfectly similar, built of the choicest stone, and decorated with Corinthian columns. The staircase to the right is ornamented with eight bas-reliefs, which occupy the lunetta. They are, Justice and Strength, by Gérard; two warriors, by Callamard; Agriculture and Commerce, by Taunay; the Genius of the Arts, and that of the Sciences, by Fortin. At the top of the staircase is Ajax, by Dupaty, and Aristæus, by Bosio.

The eight bas-reliefs which decorate the staircase to the left, represent Vulcan and Fame, by Dumont; Neptune and Ceres, by Bridan; Jupiter and Juno, by Chardin; Fortuna, or Bonus Eventus, and a woman surrounded with the gifts of the blind goddess, by Montoni.

The apartments of the first floor of the southern pile form, with the king's apartments in the Tuileries, an uninterrupted suite of rooms on a level, connected

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* In this description the reader is supposed to be in the cor

together by the grand gallery of the Museum.* Their *ensemble* being about *a quarter of a league* in extent, is *unique* in its appearance, both as to length and disposition. They are occupied with the treasures of the *Musée Charles X.*† The ground floor on the right is appropriated to a part of the valuable marbles of the *Musée Royal*. The rooms on the left are used by artists employed in taking casts in plaster. The rooms on the first floor were formerly devoted every two or three years to the exhibition of the productions of French industry, but the last exhibition that took place was held in temporary booths erected for that purpose in the court.

The *Vieux Louvre* or western pile is occupied on the ground floor in part as a gallery for a further portion of the marbles of the *Musée Royal*; and in part as a museum called *Galerie d'Angoulême*.§ On the first floor is a spacious room called *Salle des Gardes d'Henri IV*, where the speech from the throne is delivered at the opening of the session of the Chambers. The other principal rooms, four in number, are appropriated to the use of the council of state. The splendid decorations of these rooms entitle them to a particular description, especially as they are accessible to strangers. The entrance to them is by the vestibule next the *rue du Coq*. The rooms are shown in the following order: — The antechamber. Pictures: — Philip Augustus before the battle of Bouvines, by Horace Vernet; the clemency of Augustus towards Cinna, and his accomplices, by Bouillon; the clemency of Marcus Aurelius towards the rebels of his Asiatic provinces, by Guillemot; two allegorical figures, the one of History and the other of Theology, by Hesse; four allegorical figures of Peace, Justice, Force, and the Law, by Gassies. Above the doors are Egypt, Greece, Italy, and France, by Dubuffe. On the ceiling is seen History recording the exploits of the battle of Bouvines; this magnificent production is surrounded by 12 figures in imitation of marble, supporting festoons of fruit painted to resemble bronze; above them are four

the * See Musée Royal.

† See Musée Charles X.

§ See Galerie d'Angoulême.

genii representing the Sciences, the Arts, Agriculture and Commerce, by Gassies.—2, The *Grande Salle du Conseil*. On the ceiling is represented France amidst the kings who have given her laws and her most distinguished jurisconsults, receiving the charter. Louis XVIII, seated upon the throne of St. Louis, is attended by Prudence and Justice. The goddess of wisdom protects with her shield that charter which she has just dictated, and at the same time presents the olive-branch of peace. Law supports his tables, on which are engraven :—*In legibus salus*; at his feet, a sleeping infant reposing upon the codes, indicates the security they inspire. On the right, are seen Louis XIV, Colbert, d'Aguesseau, Montesquieu and Lamoignon de Malesherbes; and on the left, Henry IV, St. Louis, Louis-le-Gros, Sully, the abbé Suger, Segulier, l'Hôpital and Molé. The palace of the Tuileries appears in the back-ground. The frame of this splendid composition is formed by eight paintings in imitation of bas-reliefs, representing :—Louis-le-Gros granting the first charters to the parishes; St. Louis giving the Pragmatic-Sanction; Louis XVIII maintaining the liberty of worship; the creation of the council of state by Louis XIV; the emancipation of the serfs by Louis-le-Gros; the creation of the chambers by Louis XVIII; the installation of the *parlemens* by St. Louis; and the court of accounts, created by Philippe-le-Bel. The four groups, which separate these bas-reliefs, are :—the Genius of the Laws, displaying the charter to Faith and Hope; Plenty; Piety and Fidelity; and Charity. At the angles are the arms of France, grouped with eight allegorical figures, namely : Mars, Neptune, Vulcan, Hercules, Constancy, Mercury, Apollo and Silence. Over the doors are Lycurgus, Solon, Numa and Moses : the whole of the above paintings are by Blondel. The other pictures are :—the death of president Duranti, by Delaroche; the death of president Brisson, by Gassies; the heroic firmness of St. Louis, by Guillon Lethière; St. Louis administering Justice under an oak, by Rouget; Cardinal Mazarin, on his death-bed, presenting Colbert to Louis XIV, by Schnetz; the consul Beotius imprisoned in the tower of Pavia, by order of Theodo-

rick, taking leave of his daughter and his grandson, before he is led to execution, by Schnetz ; the Barricades, by Thomas ; the sixteen in the presence of the *parlement*, by Thomas.—3, *Salle du Comité du Contentieux*. The ceiling presents Law, descending upon the earth, to establish her empire and spread her blessings around ; this, as well as the figures and ornaments analogous to the subject, by which it is surrounded, are by Drolling. The pictures are :—Numa giving laws to the Romans, by Cogniet ; allegorical figures of Force, and Vigilance, by Dassy ; the Emperor Justinian composing his laws, by Delacroix ; Moses, as legislator, by Marigny ; and Charlemagne presenting the Capitularies to the assembly of the Franks, by Scheffer, senior. Above the doors are four allegorical figures by Caminade, representing the genii of Numa, Moses, Justinian and Charlemagne. 4, *Salle des Conférences*. The subject of the ceiling is divine Wisdom giving laws to Kings and Legislators, surrounded by analogous figures and ornaments, by Mauzaisse. The pictures are :—Justice conducting Plenty and Industry to the Earth, by Alaux ; Justice watching for the repose of the world, by Alaux et Pierre Franque ; the Genius of the Arts, by Coutan ; Wisdom, under the figure of Minerva, pointing out the future to legislators for the reward and sanction of their labours, by Colson ; an allegorical figure of War, by Dejuinne ; Peace establishing the reign of Justice and bestowing Plenty upon the earth, by Lancrenon ; Innocence taking refuge in the arms of Justice, by Steuben. Above the doors : the Genius of the Laws, by Colson ; a genius carrying armour, by Dejuinne ; the Genius of Peace, by Lancrenon ; and an allegorical figure of Force, by Steuben.

The pile of building on the north is occupied in part by the governor of the Louvre. The rooms on the ground-floor of the other part are appropriated as offices for architects and work-rooms for artists ; those on the first floor are devoted to the treasures of the *Musée Dauphin*.*

* See Musée Dauphin.



PALAIS ROYAL.

Admission to view the rooms of the Council of State is easily obtained by strangers, upon addressing a letter (post paid), for that purpose, to Monsieur *le gouverneur du Louvre*.

PALAIS-ROYAL.

This name is given to the residence of the Duke of Orleans, and the garden with its surrounding galleries. The ancient hotel of the constable d'Armagnac and the hôtel de Rambouillet, formerly stood upon the ground now occupied by the Palais-Royal. This palace, built by Cardinal Richelieu, was originally a mere hotel, called *hôtel de Richelieu*. As the minister's power increased, his residence was enlarged, and in a few years arose a magnificent palace. It was begun in 1629, after the designs of Lemercier, and finished in 1636, when it took the name of *Palais-Cardinal*. The piles of building are separated by two courts. The second court, being irregular, and its axis not corresponding with that of the first court, will ever be a defect. After having decorated his palace with all the magnificence which the arts could supply, the Cardinal gave it, in 1639, to Louis XIII, reserving only the enjoyment of it to himself for his life. In 1643, Louis XIII and the Cardinal being both dead, Anne of Austria, regent of the kingdom, quitted the Louvre with her son Louis XIV, and the royal family, and took up her residence at the Palais-Cardinal, which then assumed the name of *Palais-Royal*. At this time was formed the *place* in front of the palace. When Louis XIV became of age, he ceded the Palais-Royal for life to his brother Philip of France; and at his death, in 1692, gave it to Philip of Orleans, his nephew, upon his marriage with Mlle. de Blois. The Palais-Royal was afterwards several times enlarged and embellished, and, in 1763, upon the destruction of the theatre in the right wing by fire, the front was rebuilt. The galleries which surround the garden were erected in 1786, except that on the south, which was built in 1820.

The Palais-Royal and its dependencies have been the

theatre of many remarkable political scenes. During the war of the *Fronde*, it being the residence of the court, the intrigues of Mazarin were carried on within its walls. Under the regency of the Duke of Orleans, during the minority of Louis XV, it was the scene of the most scandalous *fêtes*. At the same period, it became the hiding place of Law, whose financial system had exasperated the populace against him. At the commencement of the Revolution, the late Duke of Orleans having assumed the name of *Égalité*, the Palais-Royal changed its title for that of *Palais-Égalité*. After the execution of that prince, on the 14th of November, 1793, his palace was converted into sale-rooms, *cafés*, ball-rooms, and apartments for gambling. A spacious hall was also fitted up for the sittings of the *Tribunat*. The president and the two questors lived in the palace, which was then named *Palais du Tribunat*. When Bonaparte was proclaimed emperor, the name of Palais-Royal was restored. On the return of Louis XVIII, in 1814, the Duke of Orleans took possession of the palace of his ancestors.

At the Revolution, a great part of the buildings which form the galleries was sold as national property, and now belongs to private individuals. At the restoration, the unsold property reverted to the Duke of Orleans, who is generally the purchaser when any other part is announced for sale.

During the interregnum of Louis XVIII, by the return of Napoléon from the isle of Elba, his brother Lucien Bonaparte arrived at Paris, established himself at the Palais-Royal, and there received the ministers and grand dignitaries, some of whom had recently taken the oath of allegiance to the king. Upon the second return of the king, the Duke of Orleans regained possession of his property in the Palais-Royal.

It was in the garden and galleries of the Palais-Royal that the first revolutionary meetings were held, and the tri-coloured cockade adopted, in 1789. On the 3d of May, 1791, the Pope was burnt in effigy here. On the 27th of July, 1792, the marquis de La Fayette was burnt in effigy; and at the same period M. d'Espremenil,



Duvet del.
PALACE OF THE DUKE OF ORLEANS.

councillor of the *parlement*, was stripped and plunged into the basin. A figure representing a member of the Jacobin club was burned here on the 26th of January, 1795, and its ashes thrown into the common sewer of Montmartre, over which was placed the inscription—*Panthéon de la Société des Jacobins*.

PLACE DU PALAIS-ROYAL.—In 1640, Cardinal Richelieu purchased the hôtel de Sillery, which stood in front of his palace, with the intention of pulling it down, and forming an area upon its site. The project was not executed till after his death, when a small area was formed, and a guard-house constructed. This place was enlarged in 1719, by the regent Duke of Orleans, who also erected, after the designs of Robert de Cotte, the *Château-d'Eau*, which supplies water to the fountains in the garden of the Tuileries and that of the Palais-Royal. This edifice consists of a pile of building adorned with vermiculated rustics, and flanked with two pavilions, forming together a front 120 feet in length. In the centre is a projecting body, decorated with four Doric columns, which support a pediment with the arms of France. Above, are two statues, by Coustou, one of which represents the Seine, and the other the Nymph of the fountain of Arcueil.

PALACE.—In 1763, upon the destruction of the theatre erected by Cardinal Richelieu, the Duke of Orleans charged Moreau to rebuild it, as well as the entire mass of building which surrounds the first court. The entrance is formed by three wooden gates covered with rich ornaments, united to two pavilions, which form the wings by a wall pierced with porticoes. The pavilions are decorated, at the ground-floor, with Doric columns, and at the first floor with Ionic columns, crowned with triangular pediments, in which are figures supporting the arms of the house of Orleans. The figures in the pediment to the left, are Prudence and Liberality; and in that to the right, Strength and Justice. Beneath the pavilions are two galleries skirted with shops; that on the right, on entering the gate, is called *Galerie des Offices*, and that on the left, *Galerie de Nemours*. The pile which forms the front has a central projection, de-

corated with Doric and Ionic columns, crowned by a pediment, in which are two figures supporting a clock. The attic is surmounted by military trophies sustained by Genii.

The vestibule between the courts is decorated with Doric columns. To the left is a guard-house, and a gallery leading to the apartments of the Duke de Chartres, the principal entrance to which is at the opposite extremity; to the right is the grand staircase. The front towards the second court is nearly in the same style as the former. It presents two projecting masses, each ornamented with eight fluted Ionic columns, resting upon a basement and crowned by an attic. The columns of the projection on the right are surmounted by four statues, by Pajou, representing Mars, Apollo, Prudence, and Liberality. The statues of that on the left are, the Genius of Astronomy, Beneficence, Ceres, and Navigation. The centre of the front has four corresponding columns crowned by vases. On the right of the second court extends a range of building which formed part of the palace erected by Cardinal Richelieu. It consists of arcades surmounted by Doric pilasters. The intervals are decorated with sculpture, representing the sterns of ships and other naval emblems, in allusion to the office of superintendant-general of navigation, held by the Cardinal. A covered gallery skirted with shops, and a terrace supported by columns, and finished with a balustrade crowned with vases, extends on each side of the court. Between this court and the garden, on the site of the old wooden gallery, so long a disgrace to this superb edifice, is a gallery of stone, built in 1829, of which the shops, columns, terrace, etc., correspond with those on the sides of the court. The galleries are enclosed with palisades and iron gates fixed between the columns, and at night the whole is lighted with gas.

INTERIOR.—On the right of the vestibule, in entering from the place du Palais-Royal, is the grand staircase, under a lofty dome ornamented with sculpture. The original designs of the staircase were by Desorgues, and upon its reconstruction they were but slightly departed from. The first twelve steps lead to a landing from

Which spring two opposite flights of stairs, communicating with a spacious landing in front of the state apartments. This staircase is universally admired, and its iron railing by Corbin is considered a *chef-d'œuvre* of workmanship. It is also decorated with two groups in bronze of Genii bearing palm-branches surmounted by lamps. The apartments of the Palais-Royal are remarkable for their extent and magnificence.

The first room is the *Salle des Aides-de-Camp*, which is lighted by two windows looking to the first court. The curtains and furniture are crimson silk. Among the pictures, those most entitled to notice are:—Lorenzo de Medicis, surrounded by his family and celebrated personages, by Mauzaisse; Gustavus Vasa at the Diet of Sweden, in 1560, by Hersent; Philip Augustus, before the battle of Bouvines, by Blondell; Cæsar, going to the senate on the day of his assassination; and William Tell quitting the boat of Gessler. It also contains several portraits, landscapes, and views of ruins.—The *Salle de Réception*, which is decorated with yellow silk curtains and furniture, has one window looking to the first court. It contains a considerable number of fine pictures, a description of which would far exceed the limits of a *Guide*. On the right is a door leading to the grand gallery, which consists of three spacious rooms, each having three windows, overlooking the second court. The curtains and furniture are red and yellow, and blue and yellow. These rooms are splendidly ornamented with statues, figures, busts, vases, candelabra, lustres, time pieces, tables, etc. The number of pictures they contain is very great. In the first room the visitor will observe a series of scenes in the eventful life of the Duke of Orleans, from the period when he taught geography in a school, during the emigration, to his return to Paris at the restoration. In the second room are a number of portraits of the family of the present duke of Orleans. Among the pictures in the third room are four by Horace Vernet, representing the battles of Montmirail, Jemmappes, Valmy, and Hanau. Beyond the grand gallery is a small room, in which is a curious table of petrified wood found in the park of Randau, the seat of Mademoiselle of Orleans.

This room leads to a splendid gallery, ornamented with columns in stucco with bases and capitals gilt. The furniture is blue and yellow. In the pannels are a series of paintings representing the principal events that have occurred at the Palais-Royal, from its erection by cardinal Richelieu, to the presentation of Benjamin Franklin to Philip duke of Orleans, upon the declaration of the independence of America. The visitor will then return to the *Salle de Réception* by the grand gallery, and, taking a door on the right, will enter the duke's dressing-room, which contains a considerable number of pictures. Beyond is the duke's study, which possesses a fine collection of family portraits, including those of many of the kings of France.

The above are all the rooms generally shown to strangers, but as the others may be visited upon obtaining a special permission, we shall not omit a description of them.

The duke's bed-chamber is plain; the bed-hangings, curtains, and furniture are of yellow silk. On the sides of the bed are several portraits of celebrated women. The library contains about 18,000 volumes, many of which are beautifully bound. The council-chamber is small, but ornamented with taste. The hangings are blue and yellow, and the furniture yellow. Nearly all the pictures are ancient portraits. It contains a beautiful bureau of French wood.

The anti-chamber of the state apartments, looks towards the second court, and is ornamented with sculptured pannels, bronzed and gilt. This leads to the *Salle de Société*, an elegant room which receives light by four windows, and is adorned with yellow hangings and furniture. The *Galerie dorée* is not excelled by any room in Paris for its excellent disposition, elegance, and splendour. It is sixty-three feet in length by thirty-three in breadth, and has eight windows towards the second court. Opposite the windows are frames to correspond, fitted up with looking-glass. A range of Corinthian columns, enriched with dead gold from the capitals to the middle of the shafts, extends the whole length of the gallery and produces a magical effect. The

four doors are fitted up with looking-glasses, and surmounted by bas-reliefs in marble. The furniture and hangings are blue. When this room is lighted up with the magnificent lustres that adorn it, the dazzling splendour is almost insupportable. The *Salon bleu de la Princesse* is small. The walls are covered with rich blue silk damask of Lyons manufacture. At the extremity is a full length portrait of the Duke, by Gérard. It possesses also a bust of the Queen of Naples, several superb candelabras, and some ancient vases of Sèvres porcelain. The bed-chamber of the Duke and Duchess is ornamented in a truly princely style with rich hangings, lustres, candelabra, etc. The dining-room looks towards the rue de Valois. It is decorated with twelve Corinthian columns, which, as well as the walls, are painted in stucco. The curtains are scarlet. From this room a staircase leads into the rue de Valois.

The apartments usually shown may be seen upon application, by letter, to the Chevalier de Broval, at the Palais-Royal.

GARDEN AND GALLERIES.—The garden formed by Cardinal Richelieu was much more extensive than the present one. It was a parallelogram of one thousand and two feet by four hundred and thirty-two, extending over the rue de Valois, the rue de Montpensier, and the rue de Beaujolais. Its principal ornament was a wide shady alley of chestnut trees, which formed regular arches. These trees had been reared at an expense of more than 300,000 livres, as the cardinal had circles of iron fixed to train all their principal branches. The garden contained an orangery, a riding-school and two basins; but being without order or symmetry, it was replanted by the regent in 1730, and adorned with statues. The cardinal's original plan was to erect round this garden, ranges of symmetrical houses, with three principal entrances; one from the rue de Richelieu; another from the rue des Petits-Champs; and the third from the rue des Bons-Enfants. This plan was in part carried into execution in 1781, under the direction of M. Louis, by the late duke of Orleans, for the purpose of forming shops on the ground-floor, and places of entertainment,

etc., in the upper stories. A circus destined for the meetings of various societies, and dramatic representations, erected in the centre, was burnt down in 1798. To carry the plan into execution the garden was laid waste, the fine trees felled, and the orangery destroyed.

The garden is now surrounded on three sides by symmetrical piles of building in stone, four stories in height, decorated with festoons, bas-reliefs, and fluted pilasters of the composite order. The pilasters support an entablature, which is pierced with windows, and crowned by a balustrade, ornamented with large vases. On the ground floor is a gallery pierced with one hundred and eighty arcades. An arcade from top to bottom lets for 8000 fr. a year, and a shop on the ground-floor for about 3000 fr. The cellars are also let at an enormous rent. On the fourth side is a splendid triple gallery called *Galerie d'Orléans*, erected in 1828. It contains two rows of shops handsomely ornamented with painting, sculpture, and looking-glasses, one row looking to the central gallery and the court, and the other to the gallery and the garden. The breadth of the central gallery is very great; it is entirely covered with glass, and the pavement is of marble; the lamps are elegant, and when lighted with gas, it presents a truly magnificent appearance. The gallery terminates at each extremity in an area adorned with columns and skirted with shops. The front next the garden presents a gallery surmounted by a terrace crowned with a balustrade and vases, and supported by 28 columns, opposite which are corresponding columns; between the latter are fixed the shop-windows, all of which are of brass; the third gallery, which is next the court, has been already described. The entire circuit of the galleries is more than a quarter of a league.

The garden, which forms a parallelogram of seven hundred feet by three hundred, was replanted in 1799 by the proprietors of the buildings. The walks are gravelled and skirted by lime-trees. In the centre is a fountain and basin, constructed in 1817, at the expense of the duke of Orleans. The basin, of a circular form, is sixty-one feet in diameter, and two in depth. The

water, which is supplied by the canal de l'Ourcq, rises to the height of forty-nine feet, and falls in the form of a wheat-sheaf, presenting a lively and beautiful appearance. On two sides of the basin are grass-plots, bordered with flower-beds, enclosed within a dwarf wire railing: in one of them is a bronze statue of Apollo, a *méridien d'éclat*, which, when the sun strikes upon it, discharges a small cannon exactly at noon; and another *méridien* upon a new and curious principle. In the other is a bronze statue of Diana.

The garden of the Palais-Royal is one of the most frequented spots in Paris, being a place of general resort both for business and pleasure. Near the galleries at each end are elegant pavilions, at two of which newspapers are let out to read.

In the brilliant shops of the galleries is to be found merchandise of every kind, the richest stuffs, most precious trinkets, masterpieces of clock-work, and the most modern productions of the arts. Here fashion has established her empire, and reigns over the metropolis and France. By the side of magnificent *cafés*, are shops which supply every dainty an epicure can desire, and confectioners who display sweetmeats and preparations of sugar in every form and of every flavour. Should the traveller be in want of clothes, a seller of ready made suits will supply him with every article in the highest style of fashion. Have his inferior garments suffered by the mud, which abounds in the streets of Paris, he enters the neat little shop of a *décrotteur* (shoe-black), is seated on a form covered with velvet, the journals of the day are put into his hand, and in a few moments not only do his boots rival the lustre of the mirror, but every office of the valet is performed with expertness. Should the wants of nature imperiously urge their claims, he will find, near the shops, several retreats, that will offend neither the visual nor the olfactory nerves of the most fastidious, and into which he may gain admittance for the trifling sum of three sous, and be supplied with a sufficient portion of the works of those authors whose lucubrations have been doomed by the public to assist in the mysteries of

Cloacina.* Money-changers, portrait-painters, engravers, and china-sellers invite every one to gratify their fancy. Astonished and dazzled at the display of such splendid articles, strangers should be constantly on their guard in a spot where they will of course be asked a high price for every thing they wish to purchase, and where they will generally be able to obtain a considerable reduction from the original demand. This caution is applicable to most of the Parisian tradesmen. The cellars are occupied by *restaurateurs*, *cafés*, smoking-rooms (*estaminets*), and obscene recesses. In the upper stories are likewise *restaurants*, *cafés*, petty exhibitions, billiard-tables, and gambling-houses. The galleries being sheltered from the weather, and the garden almost always affording a dry or shady walk, have their attractions at all seasons of the year and at all hours of the day.

The *Galerie d'Orléans* has peculiar attractions, and is more crowded in the evening than the others in winter, on account of its warmth.

Some of the *restaurants* in the Palais-Royal are among the most famous and frequented in Paris; their larders are choice, their bills of fare long, and their dining-rooms as elegant as any in the capital. The best are Vary's, the Frères Provençaux, and the *café de Chartres*, in the north gallery; Prevot's, and the *café de Périgord*, in that towards the west. There are in the Palais-Royal several *restaurants* who give a dinner, including wine, for two francs per head. (See *restaurants* in INTRODUCTION.)

The Palais-Royal, which may be called the central point of Parisian amusements, contains a great number of *cafés*, in all of which refreshments are sold at the same price. Coffee, tea, chocolate, etc. are of excellent quality. A *demi-tasse* of coffee costs 8 sous, a glass of cogniac brandy 4 or 5, a glass of *liqueur* 8 and upwards, a *carafe* of lemonade, orgeat, or bavaoise, 15, an ice 15 or 20, and a tea breakfast 36 sous.

* For a list of the *cabinets d'aisances*, see the end of the PARIS DIRECTORY.

The *cafés* of the Palais-Royal are most lively in the morning from 9 to 12, and in the evening from 6 to 12. The following are those most entitled to notice:—

Café de Foi.—This was the first *café* established in the Palais-Royal, and is one of the best in Paris. It is less decorated than many others, but few have a reputation so substantial.

Café de la Rotonde.—So called from a rotunda in front of it, projecting into the garden. In the summer, this *café* has the privilege of serving visitors at tables set out in the garden.

The *cafés Lemblin, Valois, and Orléans* yield to none in the Palais-Royal for the excellence of the refreshments which are served there.

Café de la Paix.—Strangers should certainly visit this *café*, which was once a theatre occupied by the company of Mademoiselle Montansier, and where petty comedies, rope-dancing, and pantomimes are now performed. The pit has been raised to the level of the first tier of boxes, and the two other tiers of boxes preserved. It is decorated with painting, gilding, and mirrors, and the only payment for the *spectacle* is an extra charge upon the articles of refreshment. It is much frequented, chiefly by ladies of easy virtue, petty tradesmen, and Parisian dandies of the third order.

Café des Aveugles.—This *café*, situated in the north gallery, under the *café Lemblin*, is subterranean, and is so called because the orchestra is entirely composed of blind men, who come every night from the *hospice des Quinze-Vingts*. A man here personates a savage by grinning and raving, and beating a drum like a madman, to the infinite delight of the spectators. This *café* is frequented in the evening by women of the town. §

There are likewise on the first floors of several houses of the Palais Royal, some superior smoking establish-

* The once splendid *café des Mille Colonnes* is now converted into a gaming-house.

§ In the rue Montesquieu, a street contiguous to the Palais-Royal, is the *Caveau*, a subterranean *café*, upon the same principle as the *café des Aveugles*, with its orchestra and savage, and which is frequented by the same kind of company.

ments (*estaminets*), where, besides every article sold in coffee-houses, you are accommodated with pipes and segars.*

There are in the Palais Royal, at the opposite extremities, two shops renowned for *comestibles*, where every production of nature, every combination of the gastronomic art, solid or liquid, may be had: the one at the north extremity of the eastern gallery, called the *Gourmand*, is kept by Corcellet; the other, behind the Théâtre-Français, by Chevet.

As the Palais-Royal may be considered the central point of the *Maisons de Jeu*, or gambling-houses, we shall here give a brief sketch of them. Their number in this place is four, viz. Nos. 113, 129, and 154, in the eastern gallery, and No. 36, in the western. The apartments which they occupy are spacious. In the ante-chamber are persons called *bouledogues* (bull-dogs), whose business it is to prevent the entrance of certain marked individuals, and young men under 21 years of age. In the same room are men to receive hats, umbrellas, etc. who give a number, which is restored upon going out.

The ante-chamber leads to the several gaming rooms, furnished with tables, round which are seated the individuals playing, called *pontes* (punters), who are furnished with cards and pins to mark the *rouge* and *noir*, or the number, in order to regulate their game. At each end of the table is a man called *bout-de-table*, who pushes up to the bank the money lost. In the middle of the table is the man who draws the cards. These persons, in the reign of Louis XIV., were called *coupeurs de bourses* (purse-cutters); they are now denominated *tailleurs*. After having drawn the cards, they make known the result as follows:—*Rouge gagne et couleur perd—Rouge perd et couleur gagne*.

At *roulette*, the *tailleurs* are those who put the ball in motion and announce the result.

At *passee-dix*, every time the dice are thrown, the

* For *restaurants* and *cafés* in other parts of Paris, see INTRODUCTION.

tailleurs announce how many the persons playing have gained.

Opposite the *tailleur*, and on his right and left, are persons called *croupiers*, whose business it is to pay and collect money.

Behind the *tailleurs* and *croupiers* are inspectors, to see that too much is not given in payment, besides an indefinite number of secret inspectors, who are only known to the proprietors. There are also *maîtres de maison*, who are called to settle disputes; and *messieurs de la chambre*, who furnish cards to the *pontes* and serve them with beer, etc. which is to be had *gratis*. Moreover, there is a *grand maître*, to whom the superintendence of the apartments, tables, etc. belongs.

When a stranger enters these apartments, he will soon find near him some obliging men of mature age, who, with an air of prudence and sagacity, proffer their advice. As these advisers perfectly understand *their own game*, if their *protégés* lose, the Mentors vanish; but if they win, the counsellor comes nearer, congratulates the happy player, insinuates that it was by following his advice that fortune smiled on him, and finally succeeds in borrowing a small sum of money on honour. Many of these loungers have no other mode of living.

At No. 154, which takes the lead of the gambling-houses in the Palais-Royal, is likewise another room, furnished with sofas, called *chambre des blessés*, which is far from being the least frequented. It was in this house that the late Marshal Blucher won and lost very heavy sums, during the occupation of Paris by the allied armies.

The tables are licensed by the police, and are under its immediate inspection. The bank pays in ready money every successful stake, and sweeps off the losings with wooden instruments, called *râteaux* (rakes).

The enormous profit of the proprietors of the tables may be easily conceived, when it is considered that they pay annually to the city funds the fixed sum of 6,055,100 fr., which is carried by what is called the *bonification* upon the product to 7,555,100 fr. according

to the last computation. It is calculated that the same staked amount in a year to 300,000,000 fr. It is true that part of this money is the same as was staked before, and which serves the possessor to play evening, after evening; but it is equally true that the bank gains a profit upon that sum every time it is reproduced. The continual profit gained upon the stakes, prevents any person realizing a fortune by gambling, and leads gamblers sooner or later to inevitable ruin. At a gaming-house of a more splendid description than those of the Palais-Royal, ladies are admitted.*

We here close our description of this too-fascinating place, which is to Paris what Paris is to every other metropolis in the world,—the *nec plus ultra* of pleasure and vice. In the little world of the Palais-Royal, every thing to improve or debase the mind, every thing to excite admiration of the ingenuity of man on the one hand, and lamentation for his weakness and folly on the other, is here assembled in strange and perplexing contrast. Finally, it is a place in which those who live for animal enjoyment only, or have strength of mind always to play the philosopher, might pass their life with ample gratification.

PALACE OF THE LUXEMBOURG,

OR OF THE CHAMBER OF PEERS.

Upon the site of this palace Robert de Harlay de Sancy erected a large house, in the midst of gardens; about the middle of the 16th century. This mansion was purchased and enlarged in 1583, by the duke d'Epinaux Luxembourg, who likewise added to it several pieces of ground contiguous. The Hôtel de Luxembourg was bought by Marie de Médicis in 1612, for 90,000 francs, and the present palace built, after the designs of Jacques Desbrosses, upon the model of the palace de Pitti, at Florence, the usual residence of the grand dukes of Tuscany. The queen, who through the economy of Henry IV. had amassed considerable property, was not sparing of sta-

* See *Hôtel Frascati*, see also *Gaming-houses*.



Barth. sc.

PALACE OF THE LUXEMBOURG.

tures and other decorations for the embellishment of her palace. These statues, together with her furniture, were sold at the time when she was driven from the kingdom by Cardinal Richelieu. The palace took the name of *Marie de Médicis*, but then, as at present, the *Palais du Luxembourg* was its ordinary appellation. Having bequeathed it to Gaston de France, duke of Orléans, her second son, it assumed the name of *Palais d'Orléans*, which it retained till the revolution. It was afterwards sold, for the sum of 500,000 livres, to Anne-Marie-Louise d'Orléans, duchess de Montpensier; and in 1672 became the property of Elisabeth d'Orléans, duchess de Guise and d'Alençon, who, in 1694, sold it to Louis XV.¹¹ It was afterwards inhabited by the duchess of Brunswick, and by madame d'Orléans, queen-dowager of Spain, after whose death Louis XVI gave it to his brother, afterwards Louis XVIII, who occupied it till June 1791, when he quitted France. Having been long deserted, this edifice at the beginning of the last century stood in need of considerable repairs, which were effected from 1753 to 1756. Abandoned again during the first years of the revolution, it was afterwards converted into a prison, and suffered every sort of degradation. In 1795, it became the place of the sittings of the Directory, and was then called *Palais du Directoire*. In 1798, the building was thoroughly repaired, and the entire front scraped. When Bonaparte assumed power, this palace was at first devoted to the sittings of the consuls, and received the name of *Palais du Consulat*, and shortly after, that of *Palais du Sénat Conservateur*. This senate held its sittings there till 1814, the period when it was dissolved, and the Chamber of Peers created. Since that time a marble tablet, placed over the principal entrance, has announced that the palace of the Luxembourg has taken the appellation of *Palais de la Chambre des Pairs*.

PALACE.—This edifice is remarkable for the beauty of its proportions, and its character of strength and solidity. The court forms a parallelogram, of 360 feet by 300.

The front towards the rue de Vaugirard consists of

two large pavilions, connected together by terraces supported by open galleries, in the centre of which rises an elegant cupola, surrounded with statues. This front is connected with the principal pile of building, by two wings one story high. Four large square pavilions, the roofs of which rise to a point, stand at the corners of the main building, which is only two storeys high. The court is surrounded by arcades, some of which are open, and others blank. At the second story, the building forms a recess upon a terrace which extends from the pavilions at the angles to that of the centre. This edifice is decorated with three orders of architecture, and all its walls and ornaments are covered with rustica. On the ground-floor the order is Tuscan; on the first floor Doric; and on the second Ionic. The pediment towards the court is adorned with a bas-relief, by Duret, representing Commerce; the sculptor of the four figures placed below is unknown. Towards the garden is a sun-dial, supported by figures in high-relief, representing Victory and Peace, by Esperoieux; Strength and Secrecy, by Beauvallet; the two figures in the background are Vigilance and War, by Cartellier. This curious sun-dial is calculated to exhibit the republican calendar daily.

This palace is separated from the street, by a handsome iron railing.

INTERIOR.—Upon the appropriation of this palace to the sittings of the senate, Chalgrin was charged to execute the works required for its new destination. He suppressed a heavy staircase that occupied the vestibule, and erected the magnificent one in the right wing. On each side of the stairs is a range of eleven fine Ionic columns, surmounted by an entablature which supports the vault. The latter is decorated in caissons, and at the extremities are two bas-reliefs, by Duret, representing Minerva, and two genii offering crowns. Each intercolumniation, not occupied by a window, is ornamented with a statue, or a military trophy. The statues are, Desaix, by Gois, jun.; Caffarelli, by Corbet; Marceau, by Dumont; and Dugommier, by Rameau. In the vestibule leading to the stairs are Joubert, by

Stouff, and Kleber, by Rameau. The trophies are by Hersent. The beauty of the staircase is augmented by eight recumbent lions.

After passing through the guard-chamber, which is ornamented with statues of Solon, Pericles, Leonidas, Cicero, Cincinnatus, and Aristides, the first room shown to visitors is the *Salle d'Hercule*, or *des Garçons de Salle*; in which there is a fine statue of Hercules, by Pujet; one of Epaminondas, by Duret; and one of Miltiades, by Boizot. In the *Salle des Messagers d'Etat* is a fine marble statue of Silence, by Mouchy; and one of Prudence, by Deseine. The *Salle de la Réunion* is ornamented with a grand allegorical painting, by Regnault, representing the return of Louis XVIII; and a fine portrait of that monarch, by Lefebvre. Above is a *grisaille*, in which St. Louis is represented fighting the Infidels, by Callet. The ceiling, by Lesueur, represents Force and Justice crowned by Fame. Adjoining this room is the *Salle des Ministres*, which is not shown.

The *Salle des Séances* is semi-circular, and its diameter is 77 feet. The walls are ornamented with stucco, in imitation of coloured marble. A fine range of Corinthian columns in stucco, in the intercolumniations of which are statues of legislators of antiquity, in plaster, supports the ceiling, in which are represented civil and military Virtues, by Lesueur. In the middle of the axis of the semi-circle, is a recess, in which are placed the seats of the president, and secretaries. Above the president's seat is a demi-cupola ornamented in caissons. The peers' benches, arranged as in an amphitheatre, occupy the area in front of the president. The peer who addresses the assembly takes his station below the president's desk.

The sculpture which decorates this hall does honour to the French school. The statues placed in the intercolumniations are, Solon, by Rolland; Aristides, by Gartellier; Scipio Africanus, by Ramey; Demosthenes, by Pajou; Cicero, by Houdon; Lycurgus, by Foucou; F. Camillus, by Bridan; Cincinnatus, by Chaudet; Cato of Utica, by Clodion; Pericles, by Masson; Phocion, by

Delaistre; and Leouidas, by Lemot. A marble bust of the king is placed in front of the president. This room is ornamented with hangings of blue velvet, enriched with fleurs-de-lis of bronze gilt, and is very brilliant when lighted up by the superb lustre suspended from the ceiling.

The *Salle du Trône* is richly decorated. In the middle of the ceiling is represented Henry IV in a car, conducted by Victory, from the pencil of Barthelemy. The other paintings are by Lesueur, except two, representing Peace and War, by Callot. There are four other rooms, used for the *barreaux*, or committees of the chamber, which are adorned with many marble busts, including several of the members of the *Sénat Conservateur*. In one of them is the library. Another (in the pavilion on the left towards the garden) is ornamented with hangings and furniture of beautiful painted cloth, of the manufacture of Vaucholet. All the paintings represent views of Rome. In another is a picture of the school of Apelius, by a pupil of David, and two small bronze statues of Voltaire and Rousseau.

On the ground-floor is the chapel, which is extremely plain and neat. Adjoining it is a most splendid room, called *Chambre à Coucher de Marie de Médicis*. The paintings are by Rubens. At the revolution they were all taken down, and hidden in a garret of the Louvre. Since the restoration they have been replaced with the greatest care, under the direction of M. Baragnay, who had orders to fit up the room to contain the golden book of the French peerage. It is not large, but dazzling with gilt ornaments and beautiful arabesques. The closets, richly adorned with looking-glasses, contain the archives of the peers, and their medallions.

Strangers are admitted to view the apartments of the Luxembourg every day (except Mondays, and when the peers are sitting), from ten o'clock till four.

GALLERY.—This gallery was formed by order of Marie de Médicis, and was at first composed of twenty-four large pictures, by Rubens, representing the allegorical history of that queen. It was afterwards augmented by several pictures which belonged to the queen-dowager

of Spain, and by others from the king's cabinet. The gallery was long neglected, and about the year 1780, the paintings were removed to form the museum of the Louvre. The victories of the French under Napoleon furnished an abundant supply of the *chefs-d'œuvre* of the arts to enrich the national museums; and the pictures of the Luxembourg, with a considerable addition, were, in 1805, restored to the gallery from which they had been removed. In 1815, when the foreign powers claimed and took the productions of the arts, which had been transported to Paris from the various continental states, the pictures of the Luxembourg* were again re-moved to the gallery of the Louvre, to fill up the vacant spaces of its walls. Their place has been since supplied by a splendid collection of the finest productions of the best modern French painters. Near the entrance of the gallery is a fine group of Cupid and Psyche, by Delacroix. The ceiling of the gallery presents the signs of the Zodiac in twelve pictures, by Jordaens, and the rising of Aurora, by Callet. In the rotunda, to which the gallery leads, is the celebrated Bathing Nymph, by Julien. Beyond the rotunda, a gallery leads to four rooms, containing pictures and sculpture, from which a fine view is obtained of the grand staircase of the Chamber of Peers.

Strangers are admitted to the gallery every day except Mondays, from ten o'clock till four, upon producing their passports; and catalogues of the pictures may be had of the doors.

GARDEN.—Few spots in Paris have undergone more frequent changes than this garden, which was first planted, under the direction of Desbrosses, at the period when the palace was erected. In 1782, the finest trees were cut down, with the intention of building *cafés*, bath-rooms, etc. and establishing a fair. The ground thus cleared remained waste for nearly thirty years, but the fair was never established. In 1795, the fine avenue

* Among them, besides the *History of Mary de Medicis*, were the *History of St. Bruno*, by Lesueur; and the *sea-ports of Vernet* and Joseph Huet.

which leads from the palace to the Observatory was commenced, and in 1801, the ground laid waste in 1782 was again planted. Extensive improvements have been made at several subsequent periods, the most important of which was the levelling of the grand avenue.

This magnificent and frequented garden may vie with that of the Tuileries, with regard to its proportions, distribution, and vegetable beauty. Its marbles are less precious, its orange-trees are less venerable, and its symmetry is less harmonious. But, in compensation, its aspects are more varied, and it produces effects peculiar to itself. It presents a flower-garden, divided into four parts, by an octagonal basin, enlivened by a *jet-d'eau* and swans. The divisions of the flower-garden are formed of grass-plots, skirted with flower-beds, and surrounded by a light railing. In that farthest from the palace is a *méridien à détonnation*. The flower-garden is encircled with two terraces, ornamented on their borders with vases, and terminated at the extremities by balustrades in stone, decorated with two groups in marble representing wrestlers, and four small figures supporting vases, in which geraniums flourish during the summer. The sloping banks of the terraces are planted with choice shrubs and flowers, including almost every known species of the rose. A great number of statues, most of which bear marks of revolutionary fury, embellish different parts of the garden. On the right is a fine and extensive plantation of lofty trees, intersected by walks; and on the left is a smaller plantation on an inclined plane, which commands a view of the whole garden. * From the flower-garden extends a long avenue, the entrance to which is ornamented with two white marble lions, copied from the antique, and in the distance is seen the front of the Observatory. The avenue is bounded by a handsome iron railing, and lodges. On the right of it is an immense nursery ground, called the *Pépinière du Luxembourg*, and on the left a large piece of ground of a triangular form, which serves as a *school* for the culture of fruit trees. Rows of orange-trees add to the beauty of this delightful spot during the summer. Seven gates afford access to

the garden, which is open to the public from break to dusk. In the plantation to the right *café*, which is much frequented for breakfasts during the summer.

The garden being generally entered on the left of the palace by strangers, we shall begin in that direction description of the works of art.

To the left, on entering the garden, is a fountain grotto, after the designs of Desbrosses. It consists of a large central niche, with a smaller one on each side between Tuscan columns, surmounted by an attic and a semicircular pediment. The columns, niches, attic and pediment, are covered with congelations. On each side of the attic is a recumbent colossal statue, the one presenting a River, by Duret, the other, a Naiad, Ramey. In front of the central niche is a pretty artificial rock, from the cavities of which a small stream flows. The rock serves as a pedestal for a white marble statue of Venus at the bath. The arms of France and of Medicis, in the tablet of the attic, were destroyed during the revolution. Along the wall extending from the grotto, are four statues, the most remarkable of which is that of Winter, under the figure of a woman warming herself at a fire, by Caffieri.

The statues on the terraces, beginning on the terrace nearest the palace, are:—1, Flora; 2, Ajax; 3, Hector vanquished; 4, Bacchus; 5, Ceres; 6, Bacchus in old age; 7, Mercury; 8, Apollo; 9, Bacchus; 10, Venus; 11, Meleager; 12, Diana:—(opposite terrace), 13, Gladiator; 14, Ceres; 15, Venus; 16, Meleager; 17, the Gladiator with his sword; 18, Ceres; 19, Bacchus; 20, Bacchus; 21, Ceres; 22, unknown; 23, a Muse; 24, Vulcan, by Bridan, senior. The visitor should descend the terrace at the point nearest the palace. In the walks below he will find the following statues: 1, Venus; 2, a Muse; 3, Venus, by Chardin; 4, Flora; 5, Ceres; 6, Bacchus; 7, Diana; 8, Diana: there are also here several fine marble vases. In the plantation on the right, in an enclosure, is a colossal statue of Mercury, in bronze, by Pigalle.

The garden of the Luxembourg, from its first

tion, has been the favourite resort of politicians. Many persons still prefer it to that of the Tuileries, it being more spacious and retired. In the evening the principal avenue is thronged.

LE PETIT-LUXEMBOURG.—This palace or hotel, which is a dependence of the palace of the Luxembourg, was commenced about the year 1629, by order of cardinal Richelieu, who resided in it whilst the Palais-Royal was building. When the cardinal went to his new palace, he gave the Petit-Luxembourg to his niece, the duchess d'Aiguillon. It passed by descent to Henry Jules de Bourbon Condé, after whose death, Anne, princess palatine of Bavaria, occupied it, and made considerable repairs and additions to it. Under the Directory, four of the directors occupied the Petit-Luxembourg, whilst the fifth dwelt in the palace. Bonaparte resided here six months before he took up his abode at the Tuileries. It is now the residence of the chancellor of France, as president of the Chamber of Peers.

PALAIS-BOURBON

This palace, part of which is occupied by the duke de Bourbon, prince de Condé, and the rest destined to the sittings of the deputies of the departments, is situated upon the southern bank of the Seine, towards the west of Paris, and commands an extensive view of the river and the Champs-Élysées. It was erected in 1722, by Louise-Françoise, Duchess-dowager of Bourbon. It was begun after the designs of Girardini, an Italian architect, and continued by J. H. Mansart, l'Assurance and others. Upon its coming into the possession of the great prince de Condé, it was considerably enlarged, and the interior was embellished with the utmost magnificence. Though not completely terminated in 1789, it had already cost nearly a million sterling. Its superficies is about eight thousand eight hundred and seventy feet. Its front towards the river was composed of two pavilions, each formed only of a ground-floor. That which faced the Place Louis XV had never been finished; its architecture was in the worst style,

and when the Pont Louis XVI was built, the Palais-Bourbon could scarcely be seen.

At the revolution, the Palais-Bourbon was one of the first mansions that was plundered, and it remained unoccupied till 1795, when it was chosen for the sittings of the Council of Five Hundred. The pavilion opposite the bridge was selected for the sittings of the council, and the rest appropriated as a residence for the president. It was afterwards occupied by the *Corps Legislatif*. Upon the restoration in 1814, the Prince de Condé took possession of the palace of his ancestors, and entered into an arrangement with the king, by which that portion which had been occupied by the legislative body, and which had been in great part rebuilt, was appropriated to the use of the deputies of the departments; and in 1829 a law was passed by which it was purchased at a sum previously agreed on between the government and the prince.

PLACE DU PALAIS-BOURBON.—This *place* is spacious, but the houses, which surround it, are irregular, and it would be scarcely worth notice but for the fine entrance, to the Chamber of Deputies, and the statue of Louis XVIII in the centre. This statue, in bronze, after designs by Bosio, was erected in pursuance of a resolution of the municipal body of Paris. The monarch is represented seated on his throne, and arrayed in the royal mantle; his brow is encircled with a crown of laurel; in his right hand he holds the sceptre, and his left rests on the charter, which he seems to be presenting to his subjects. The pedestal is of marble, ornamented with bas-reliefs in bronze. The platform, also of marble, is surrounded by palisades.

PALACE OF THE PRINCE.—The part immediately occupied by the Prince de Condé is a pavilion only one story high, which was formerly called Hôtel Lassay, and was annexed to the original building after it became the property of the Condé family. Its appearance is mean, indicating a spacious country-seat, rather than the palace of a Prince. Its entrance is by the rue de l'Université, from whence it is approached by an avenue, 270 feet in length, terminating in a court 174 feet in length

and 126 in breadth. The plan of the entire structure consists of ten principal courts, surrounded with buildings, affording ample accommodation for a numerous household. The offices are upon an extensive scale, and there is stabling for 250 horses. The entrance to the interior is by a flight of steps. Formerly, nothing could exceed the splendour of the mirrors, gilding, paintings in fresco, and costly furniture which decorated these apartments; at present they are only remarkable for the beauty of their proportions, and convenience. The footmen's hall is spacious and ornamented with handsome sculpture in stone. This leads to the dining-room, which is paved with marble and ornamented with gilding. Between this room and the grand cabinet, is an ante-chamber containing a bust of Louis XVIII. The curtains and furniture of the grand cabinet are green silk. It possesses two pictures; one representing the battle of Rocroy, where the great Condé commanded, by Casa-Nova; and the other, the battle of Nordlingen, by Lépau; two views of Chantilly; a portrait of the Prince de Condé, at the age of twenty-two, when he gained the battle of Rocroy; a superb cabinet which formerly contained a mineralogical collection, presented in 1672 to the Prince de Condé, by Gustavus III king of Sweden; and a beautiful table of tortoise-shell and bronze. In the billiard-room, the curtains and furniture of which are scarlet, are two pictures representing the battle of Fribourg, by Casa-Nova, and that of Lens, by Lépau; and a superb piece of Gobelin tapestry, representing Achilles and Iphigenia. The hangings, curtains and furniture are crimson silk. The chimney-pieces are adorned with small statues, of the great Condé throwing his truncheon into the lines of Fribourg; Marshal Turenne; the chevalier Bayard, and the connétable Duguesclin; and a bust of Charles X. The furniture of the *Salon d'Henri IV* is of Beauvais tapestry. It contains busts in white marble of the great Condé and Turenne, by Coysevox; one of Henry IV in coloured wax, taken from nature immediately after the death of that unfortunate monarch; and two in white marble of the late Prince



Durati del
CHAMBER OF DEPUTIES.

de Condé, and his son the Duke of Bourbon, by Deseine. The pictures in this room represent fox-hunting and wolf-hunting. The curtains and furniture of the library are green silk. It possesses portraits of Mademoiselle de Clermont and the princess Charlotte de Rohan ; and a curious large Chinese chest. The *Salle des Valets de Chambres* is ornamented with bucks-horns and other emblems of the chase. The garden, consisting of flower-beds, bowling-greens, and bowers, is bounded by a terrace fifteen hundred feet in length. At the extremity of the terrace, on the side of the Hôtel des Invalides, are some small apartments, with a garden laid out in the English style. The Palais-Bourbon may be seen at any time of the day, a servant being always on the spot to attend visitors.

CHAMBER OF DEPUTIES.—In 1795, when the Palais Bourbon was chosen for the sittings of the Council of Five Hundred, Gisors was charged to execute the works requisite for its new destination. The architect, guided by economy, preserved part of the old structure. Bonaparte determined to give to the palace of the Legislative Assembly a more magnificent façade, and, in 1804, Poyet was charged to prepare designs. The present front, which cost 1,759,000 francs, and which may be considered as one of the finest specimens of architecture in the French capital, was then erected. It presents a portico nearly one hundred feet in breadth, composed of twelve Corinthian columns, and ascended by twenty-nine steps about a hundred feet in breadth. The columns are crowned by a triangular pediment, the tympanum of which is ornamented with a bas-relief* in plaster, by Fragonard, representing Law supported by the Charter, and attended by Justice, Strength, Navigation, the Arts and Sciences, and Commerce. At the foot of the steps, upon pedestals eighteen feet in elevation, are colossal statues of Justice and Prudence ; and in the foreground are, figures of Sully, by Beauvallet ; Colbert, by Dumont ; L'Hôpital, by Deseine ; and d'A-

* The bas-reliefs which adorned the wall of the portico were destroyed in 1815, as was the magnificent display of sculpture in the tympanum of the pediment, a *chef-d'œuvre* of Chaudet, and the last production of his chisel.

guesseau, by Foucon. The principal entrance, towards the place Bourbon, is adorned with a triumphal arch of the Corinthian order, connected with two pavilions by galleries formed of columns. The ornaments and the family arms, which marked it as the residence of the descendants of the great Condé, were destroyed at the revolution. That part of the structure in which the Chamber held its sittings being found in many respects inconvenient, it was pulled down in 1829, and a new hall is now in the course of construction. A temporary building, for the accommodation of the deputies, has been erected in the garden, in which they will assemble till the new edifice be finished. This building is a parallelogram with the angles cut off, so that its form is octagonal. In a recess, in the centre of one of the sides, is the tribune, above which rises the president's desk; behind the president's chair is the king's bust upon a lofty pedestal. The tribune is painted blue with ornaments in yellow, among which is the king's cypher. The desks of the secretaries are on the right and left of the president, and on a level with the tribune. The recess is hung with green cloth, and above it is painted an escutcheon with the king's cypher supported by two figures of Fame. On the right of the escutcheon is a figure of Justice; and on the left, one of Minerva. The deputies' benches, disposed in the form of an amphitheatre, are painted mahogany colour and covered with green cloth. The walls of the hall also are covered with cloth of the same colour. The galleries for the accommodation of peers, ambassadors, journalists, and the public, extend round the hall, except the recess in which the president's desk is placed; they are painted red, and produce a fine effect with the green of the draperies. The ceiling is painted blue with red *fleurs-de-lis*. Above the tribune, in the centre, are the arms of France supported by two figures of Fame, and figures of Peace and Truth, to correspond with those above the recess opposite. Nothing can have a more mean appearance than the windows, which are not so high as they are wide. Ample means have been contrived to throw warm air into the hall, and the issues are un-

merons, for the purpose of enabling the deputies to escape promptly in case of fire.

As most of the other rooms of the palace are so connected with the temporary hall that they still serve for the use of the members of the Chamber, we give the description of them in full, although some of the works of art have been removed, and others covered for their preservation.

The *Salle des Gardes* is richly decorated with paintings and sculptures after designs by Fragonard. Two bas-reliefs on the supports of the vault represent Henry IV distributing recompenses to warriors and agriculturists; and Francis I encouraging the sciences, letters, and the arts.

The *Salon du Roi* is decorated with twelve Corinthian pilasters supporting a ceiling richly ornamented. On each pilaster are painted military emblems. Above the windows are figures of Fame, bearing crowns. In the archivolt are the names of all the battles in which the French armies have been victorious since the revolution. The pictures in this saloon are Louis XVIII and the duchess of Angoulême by Gros; OEdipus and his daughter, by Thevenin; and queen Clotilda, by mademoiselle Duval. On the chimney-piece is a splendid clock, by Lepaute; Wisdom is represented showing the hours to Time. A circle on which are the hours turns round, and on coming under the pointed instrument held by Time, the clock strikes. In this saloon are busts of Henry IV, Charles X, the duke of Angoulême, and the late duke of Berry. Here also is the chair on which the king takes his seat when he opens the session of the chambers; it is the same that was used by Napoléon, but the eagles have given place to *fleurs-de-lis*.

In the *Salle de la Paix* are two fine pictures representing the death of Socrates, by Peyron; and Philoctetes, by Lethiers. At the extremities are two magnificent groups in bronze, cast by Keller, in the reign of Louis XIV, one of the Laocoon, and the other of Arria and Petus.

The *Salle de la Victoire*, opposite the *Salle de la*

Paix, is worthy of particular attention. Beneath a fine portrait of Louis XVIII, by Paulin Guerin, is a colossal bust of the late duke of Berry, with the last words addressed by that prince upon his death-bed to the marshals of France :—*J'AVAIS ESPÉRÉ VERSER MON SANG POUR LA FRANCE*. Opposite is a statue of Henry IV, by Raggi. On the pedestal are the words addressed by that monarch to the notables assembled at Rouen :—*LE VIOLENT AMOUR QUE JE PORTE A MES SUJETS ME FAIT TOUT TROUVER AISE ET HONORABLE*. It likewise contains pictures representing the siege of Calais, by Scheffer; the death of Bayard, by Beufort; the resistance offered by Président Molé to the *Ligueurs*, by Vincent; and the death of the connétable Duguesclin, by Brennet.

There are several other rooms for the *bureaux* or committees of the chamber, for a library, and the accommodation of the officers of the chamber.

The Chamber of Deputies may be seen every day by inquiring for a *garçon de salle*. During the session, tickets to hear the debates may be had by writing to *M. le Questeur de la Chambre des Députés, au Palais Bourbon*.

PALAIS DE L'ÉLYSÉE-BOURBON,

No. 59, Rue du faubourg St.-Honoré.

This hotel, constructed in 1718, after the designs of Molet, for the count d'Evreux, was afterwards purchased and occupied by madame de Pompadour, mistress of Louis XV. Whilst in her possession, part of the Champs-Élysées was added to the garden. At the death of madame de Pompadour, Louis XV bought it of the marquis de Marigny, as a residence for ambassadors extraordinary. In 1773, it became the property of M. Beaujon, a famous banker, who enlarged and embellished it in the most magnificent style. The duchess of Bourbon purchased it after the death of Beaujon, and occupied it till 1790, the period of her emigration. In 1792, it became national property, and during the most stormy period of the Revolution was used as the printing-office of the government. In 1800 it was sold, and converted

into a public garden, which proved an unsuccessful speculation. Maret, duke of Bassano, bought this hotel in 1804, and occupied it till his departure for Naples. It then fell into the hands of the government, and was inhabited by Napoleon several times before his abdication. He returned to it after the battle of Waterloo, and here was performed the hurried drama of the *cent jours*. In 1814 and 1815 it was occupied by the emperor Alexander, and afterwards by the duke of Wellington; and in 1816 was given by Louis XVIII to the late duke of Berry. It is now the property of the duke of Bordeaux. The architecture is elegant and simple.

The garden is laid out in the English style. In the middle is a bowling-green, leading by a gentle descent to a fine piece of water surrounded by large trees, overshadowing delightful walks.

Upon the assassination of the duke of Berry by Louvel, at the door of the Opera-house on the 12th of February 1820, the duchess removed to the palace of the Tuileries, and since that period the palais de l'Élysée-Bourbon has been unoccupied.

INTERIOR.—Nothing can exceed the taste with which the apartments of this palace are distributed and furnished.

Visitors are introduced first into the summer apartments, and next into the winter apartments; the former being on the ground-floor, and the latter on the first floor.

The first room is the guard chamber, which presents nothing remarkable. The dining-room is 50 feet in length by 20 in breadth. It is ornamented with columns of the Corinthian order, and cornices painted white and enriched with gilding. One end of the room is covered with looking-glasses. The pictures are a view of Rome and the Tiber; the pyramids of Egypt and the Nile; the château of Benrad on the Rhine, near Dusseldorf, once occupied by Murat; the château of Neuilly, on the Seine, the seat of the duke of Orleans; and the column of the place Vendôme. The lustres in the dining-room are extremely rich. The *salon des Aides-de-camp* is wainscotted, white and gold; the curtains are

of white silk, and the furniture covered with crimson damask. The curtains and furniture of the *salon de Reception* are of green silk, enriched with gold, the wainscoting white and gold. The looking-glasses are of splendid dimensions; it contains a beautiful table of Florence mosaic work; a small marble statue of Maria, of fine execution; several magnificent candelabra; and two vases of Swedish granite, 11 feet in height, of exquisite beauty. The bed-room is extremely rich, the hangings, curtains, and furniture are of blue silk, with borders of flowers of every hue. The bed stands in a recess formed of columns white and gold; some handsome candelabra and time-pieces are worthy of notice. The *salon de Travail* is of wainscoting, white and gold; the curtains are green Lyons silk, with rich flower borders; the furniture is covered with Beauvais tapestry, representing landscapes. It contains a superb musical time-piece, representing the fall of Phaeton; and an ancient clock which serves as a regulator. The dressing-room has a fine picture of the Flemish school. In an ante-chamber are several good pictures, and a curious model of the fort of St. Sebastian in Spain. The *salon d'Artillerie* is so called from a park of artillery under a glass case, belonging to the duke of Bordeaux. This room is also called the *salon Feuille Morte* (dead foliage), from the colour of the hangings. It contains twelve pictures of the Flemish school, among which is a Tavern Scene, by Teniers, which for nature, warmth of colouring, and expression, ranks amongst the first compositions of that artist. On the chimney-piece is a time-piece, by Lepaute. The *Crimson Saloon* is ornamented with hangings of crimson and white silk, and furniture to correspond. In this saloon are some good pictures of the Flemish school, amongst which may be noticed, a Village Fair, by Wouvermans, the more remarkable on account of its being different to the general style of that painter, and rivalling, in the vivacity of its composition, the excellent grouping of its figures, and its genuine expression, the pictures of Gerard Dow and John Steen. The bed-room, called *Chambre à Coucher des Petits Appartemens*, is hung with green and yellow silk, with

bed and furniture to correspond. A stranger will be struck with the numerous and beautiful paintings it exhibits. We recommend to their notice one by John Steen, which ranks amongst the masterpieces of that painter. Two small pictures, by Mieris, representing Children at play, deserve attention for their brilliant colouring and exquisite execution.

The *toilet-room* is hung with green silk, with furniture to correspond. The most remarkable pictures are : a portrait of a lady holding a palette, by Mieris, which resembles a miniature by its high finish, but is far superior in expression ; and a picture of the conclusion of the peace of Munster, remarkable for numerous figures, all portraits. The *library* is hung with green silk, with furniture to correspond. The books are disposed on shelves, in the upper part of the room, round which a gallery extends. The lower part of the room is ornamented with pictures, the most remarkable of which are: two admirable Effects of Light, by Schalk and Gerard Dow ; a naval Fight, by Backhuizen ; some horned Animals, by Paul Potter ; and a Chase, by Wouvermans ; the latter is remarkable for its bold expression and lively colouring. On the chimney-piece is a neat and elegant clock, on a car drawn by Cupids. The *boudoir d'argent* is so called from its being white with silver ornaments ; the furniture is like, with silver borders. The masterpieces of painting which adorn this room would require a long description to do them justice ; the observer will particularly remark the interior of churches, by Neefs ; landscapes by Ruysdael and Van Berghem ; pictures by John Steen, Mieris, and Vernet ; and dead animals by Weenix ; all of admirable composition and execution. On the chimney-piece is a time-piece, ornamented in silver, representing Cupid in a car drawn by a dog. The fire-irons and fender are also of silver.

The *winter apartments* are on the first floor, and although not so sumptuous as the former, possess a degree of elegance and comfort which will enhance their merit in the eye of English visitors.

Under the peristyle leading from the summer apartments to those of winter, is a good statue of Apollo

Belvedere. A magnificent staircase, bordered with a railing of iron in the form of palm leaves, leads to the *grand salon*, which is of large dimensions. The walls are ornamented with paintings of the four seasons. The curtains and furniture are of crimson silk, with raised velvet ornaments. On the chimney-piece is a beautiful clock, representing the Oath of the Horatii. It also possesses a small marble statue of Agrippina. The looking-glasses are remarkably fine. The *library* is fitted up with mahogany book-cases and shelves. The decoration is neat. The sofas and chairs are of mahogany with green morocco. The *bed-room* unites costliness with simplicity and comfort. It is hung like a tent, with yellow plaited silk, embellished with crimson ornaments. The posts of the tent are gilt spears, which meet in the centre of the ceiling. The bed is of solid mahogany, with gilt ornaments representing Silence and Sleep, surmounted by rich yellow drapery. It contains a splendid piece of furniture, called *écran à secret*, eight feet in height and six in breadth, of French wood with costly gilt ornaments, which was formerly used by the duchess as a cabinet for her jewels. The *boudoir* or toilet-room serves as a bath-room. Strangers are admitted on Thursdays by tickets, for which application must be made by letter to *Monsieur le Secrétaire des Commandemens de S. A. R. Madame la Duchesse de Berry, à l'Élisée-Bourbon*, who generally send tickets by post a few days after.

PALAIS DES BEAUX ARTS.

See Institute.

PALAIS ARCHIEPISCOPAL.

This palace communicates with the cathedral of Notre-Dame, on the southern side.

The first palace built on this spot was begun by Maurice de Sully, bishop of Paris, in 1161; and the chapel of this ancient structure still exists. The episcopal residence was successively improved and enlarged by Etienne de Poncher, bishop of Paris, in 1514; his nephew and

successor, François de Poncher ; Pierre de Gondy, who filled the see in 1568 ; and Henri de Gondy, his nephew and successor. In 1697 cardinal de Noailles, archbishop of Paris, ordered the different buildings, except the chapel, to be pulled down, and erected the present structure at his own expense. M. de Beaumont, who filled the see of Paris from 1746 to 1781, desirous that his palace should be rendered worthy of receiving the king and the court, upon the occasion of high religious ceremonies at the cathedral, built a grand staircase, after the designs of Pierre Desmaisons, which is universally admired. The buildings were repaired, the interior distribution altered, and the rooms furnished with magnificence. M. de Juigné, successor of M. de Beaumont, constructed a pile of building in an inner court towards the garden.

At the revolution this palace became the residence of the chief surgeon of the Hôtel-Dieu, and the chapel was converted into an amphitheatre for dissection, and anatomical lectures. In 1802 the archiepiscopal palace was restored to its former use, and cardinal de Belloy took up his residence in it. The buildings were falling into total ruin, when, by order of Napoleon, they were repaired and embellished in 1809, under the direction of Poyet. These works proved insufficient to save the edifice from decay, as, in 1817 it was found necessary to prop it up, till further repairs, intrusted to M. Godde, could be executed.

The principal entrance to the palace is decorated with two pavilions, which bound an iron railing ornamented with spear-heads gilt. A first court leads to a second, by passing under an arch between the building of the grand sacristy and the ancient episcopal chapel, which presents a ruinous appearance. The palace, which bounds two sides of the court, is more remarkable for its happy situation than for its architecture, which is irregular and mean. This defect is made up in some degree by the extent and grandeur of the apartments, which are ornamented with magnificence, and splendidly furnished. The new chapel looks to the garden ;

its walls are covered with yellow stucco, with a plinth in marble.

The interior of the palace consists, 1st, of the apartments of honour, which are reserved for the king when he visits the cathedral; 2d, the apartments of the archbishop.

The *apartments of honour* look on the garden and the quay. The entrance is on the right in going into the second court. At the top of the grand staircase are two ante-chambers, the second of which separates the apartments of honour from those of the archbishop. On the right is a saloon, hung with green velvet and silk, and ornamented with gilt pannels. The furniture is covered with velvet and silk to correspond. A second saloon is fitted up with crimson silk. The next room is the saloon of the body-guards, which leads to the grand council-chamber of the chapter, who hold their meetings there when the king is pleased to be present. This room is of stucco, in imitation of marble. Next to the latter is a gallery, leading to the cathedral. The *apartments of the archbishop* consist of two dining-rooms, which are entered by doors on the left of the second ante-chamber mentioned above. Next is a hall, and on its left, the large and splendid library of the archbishop. In this room is a fine portrait of cardinal Talleyrand, archbishop of Paris, who died in 1821. The archbishop's saloon is splendidly hung with crimson silk, with curtains and furniture of the same; the pannels and ornaments are gilt. Next comes the private library, and then the private closet of the archbishop, both hung in green. The archbishop's bed-room is hung with crimson silk, with curtains and furniture to correspond. The bed and chairs are splendid. In this room is a beautiful small ivory crucifix, valued at more than 6,000 francs, which was brought from Brazil by Duguay Trouin. The summer apartments are on the ground-floor near the garden. The first room is an ante-chamber: on its left is the private chapel of the archbishop, which is very neat but contains nothing remarkable. On the right is a saloon hung with crimson silk, the

furniture to correspond. It contains a painting of the crucifixion. The bed-room is hung with lilac silk, with bed and curtains to correspond. Next come two small libraries, the council-chamber of the chapter, and the back library.

This palace possesses a garden of about two acres, tastefully laid out and planted, by Gabriel Thouin. It is enclosed by a wall, upon which are palisades with spear-heads gilt; and it is embellished with a fountain, the water gushing from a rock into a basin. Since, quays have been formed upon the spot occupied by wretched hovels, the palace and garden afford a fine view of the river, the island of St. Louis, the wine wharf, the quays, etc.

It is difficult to obtain permission to see this palace. No person is allowed to enter when the archbishop is from home; and the present prelate requires, that applications for admission should be made by letter, addressed immediately to himself.

PALAIS DE JUSTICE,

Place du Palais de Justice.

This edifice, also called *le Palais*, was formerly the residence of the kings of France. Its origin is lost in the night of time, but it appears to have been occupied by Dagabert, and certainly was inhabited by the counts of Paris, and the major-domos or mayors of the palace. Eudes or Odo dwelt in it in the ninth century, and some of the towers built by him still exist. Hugh Capet united this palace to the domains of the crown, and his son Robert, about the year 1000, constructed some of the galleries and towers. This ancient structure was enlarged and embellished by St. Louis, who inhabited it, and who also built the *Sainte-Chapelle*. Under Philippe le Bel, about the year 1313, it was almost entirely rebuilt. Louis XI, Charles VIII, and Louis XII, likewise made considerable additions to it. The *Parlement* of Paris first held their sittings in the *Palais* under the reign of St. Louis, and here they continued to hold them till the revolution. In 1564, when Charles V left

the *Cité* to live at the hôtel de St.-Paul, the *Palais* was merely an assemblage of large towers communicating with each other by galleries. The extensive garden formerly belonging to this palace was formed or improved by king Childebert I. In 1410, during the quarrels between the duke of Orleans, and the duke de Bourgogne, which filled Paris with disorder, Charles VI, considering himself unsafe at the hôtel de St.-Paul, came and dwelt in the *Palais*. Francis I also resided here in 1531. This royal residence seems to have been used from an early period for state ceremonies.

On the 7th of May, 1618, the ancient and magnificent room called *la salle du Palais*, with several contiguous buildings, were destroyed by fire. It was in this hall that ambassadors were received, that splendid banquets were given, and the nuptial festivals of the royal family were held. The roof was of timber, supported by columns also of wood, enriched with gilding upon an azure ground. In intervening spaces, were statues of the kings of France, from Pharamond to Francis I, with an inscription stating the name of each king, the length of his reign, and the year of his death. At one extremity of the hall was the chapel built by St. Louis, and at the other was an immense block of marble, which served for a dining-table upon state occasions. To this table none were admitted but emperors, kings, princes of the blood, peers and peeresses of France. By a singular contrast, this table was afterwards used as a stage, for the *farces, moralités et sottises* performed in the *Palais*. After the fire in 1618 the *grande salle*, also called *la salle des Pas-perdus*, was rebuilt after the designs of Desbrosses, and finished in 1622. Its length is 246 feet, and its breadth 84. It consists of two spacious collateral naves, with vaulted ceilings, separated by arches resting upon square pillars. The decoration is of the Doric order, and light is admitted by two large arched windows, and four small oval ones, at the extremities. The *salle des Pas-perdus* is the Westminster-hall of Paris. It serves as a *promenade*, and leads to the Court of Cassation, the Tribunal de Première Instance, and other apartments. The Royal Court holds its sittings

is the central building, opposite the grand flight of steps; and the Court of Assises is held behind the above, and is entered by a gallery skirted with shops, extending in the same line as the *salle des Pas-perdus*. In this hall a monument, after the designs of Dumont, was erected in 1822, to the memory of the courageous and unfortunate Malesherbes. It consists of a statue of that upright minister and bold defender of Louis XVI, with a figure of Fidelity on one side, and of grateful France on the other. The pedestal presents a bas-relief, in which Louis XVI is represented giving instructions to Malesherbes, Trenchet, and Séguier. Over the door leading to the Court of Cassation, is a bas-relief of Justices.

Beneath the *salle des Pas-perdus* is a room of the same dimensions, called *la Cuisine de St. Louis*. Like the room above it is divided into two naves by pillars, which extend its whole length and support a vault. At the four corners are chimneys of large dimensions, remarkable for their construction. A staircase still exists, which probably served for carrying the dishes to table when grand entertainments were given.

Above the *salle des Pas-perdus* are three vaulted rooms constructed towards the end of the reign of Louis XV; in order to form a dépôt of archives. The construction of these galleries is much admired. The vaults are formed of hollow bricks, invented by the architect Antoine. Thus, of these three stories, the hall on the ground floor is of the reign of Louis IX.; that of the first floor of the time of Louis XIII, and that of the second, almost of our own days.

In 1776, another fire destroyed the buildings extending from the prisoners' gallery to the Sainte-Chapelle, and a plan was then formed to erect a front corresponding with the dignity of the Palace of Justice. The modern part of the structure, as it now appears, was constructed under the superintendence of Messrs. Moreau, Desmaisons, Couture, and Antoine, members of the Academy of Architecture, who also formed the semi-circular *place* before the palace. The front of this building presents a platform, ascended by an immense

flight of steps, which serves as a basement for a projecting body of four Doric columns. Above the entablature is a balustrade; and upon four pedestals are colossal statues representing Strength and Abundance, by Benier, and Justice and Prudence, by Lecomte. The central projecting body is surmounted by a quadrangular dome, at the base of which are two angels supporting the arms of France, by Pajou. On each side of the steps is an arch, one of which leads to the Tribunal of Police, the other to a small court.

The two wings, which extend to the street, consist, on the ground-floor, of piazzas, above which are two stories. Towards the street, the wings are ornamented with four Doric columns, and a balustrade to correspond with the façade. In the right wing is a large and handsome staircase, which leads to the *salle des Pas-perdus*; and that leading to the criminal court, constructed at the same time, is equally remarkable. The outer court, called *Cour du Mai*, in consequence of an ancient ceremony performed in it, is enclosed by palisades and iron gates, 140 feet in length. The central gate is overcharged with costly ornaments, richly gilt, and little in accord with the general sobriety of the structure.

The different parts of the Palais retain the character of the architecture of the times in which they were built. On the quay de l'Horloge are two towers surmounted by roofs, in the form of a cone, and a third tower, of smaller dimensions, which seems of a later date. The loftiest tower is of a square form, and occupies the angle formed by the quay and the rue de la Barillerie.

In this tower was placed the first large clock seen in Paris. It was made in 1370, by a German, named Henry de Vic, whom Charles V invited to France. The bell, called *tocsin du Palais*, cast at the same time, and hung in the same tower, repeated the signal given by the bell of the church of St.-Germain-l'Auxerrois for the massacre on St. Bartholomew's day. The wall of the *Palais* contiguous to the tower, fronting the *Marché-aux-Fleurs*, is decorated with two figures, by Germain Pilon, of large proportions and in high relief, represent-

ing Justice and Strength. On the side next the quay a wing has recently been built in order to enlarge several of the Courts of Justice. Here also is the entrance to the Conciergerie, from which prison the unfortunate Marie Antoinette was led to the scaffold.*

The Court of Cassation holds its sittings in a room which was formerly the *grande chambre* of the *parlement*. The Gothic ornaments were removed, and in their place was substituted, by Peyre, in 1810, a decoration simple in design but rich in ornament. This Court is adorned with statues of the Chancellors D'Aguesseau and L'Hôpital, by Desceine. The ceiling of the Court of Assizes is ornamented with paintings by Jean and Bon Boullogne.

The *Cour des Comptes* occupies a separate building in the *cour de la Sainte-Chapelle*. It was erected in 1740, after the designs of Gabriel, but presents nothing remarkable. On the left of this building is an arch, said to be the work of Jean Goujon, which is one of the most remarkable constructions in the *Cité*, from the richness and perfection of its ornaments. On each side, above the vault, rises an arched window, presenting two coupled Ionic pilasters, the capitals of which are sculptured in small lines, a kind of ornament unexampled, it is said, in that order. On the keystone of the archivault are two heads of fauns; one has hanging pigs' ears and serpents entwined with its hair. The cornice of the arcade is supported by eight consoles richly adorned with foliage, and terminated by four female heads, which differ from each other in attitude, physiognomy and dress, but all have a crescent in their hair. Four corresponding heads, placed under the arch, are fauns with horns. In the caissons, which adorn the lower part of the cornice, is the monogram of Henry II and Diana of Poitiers, so often found on the monuments erected by that prince. This monogram is here accompanied by a *fleur-de-lis* and a crescent. Behind the *Cour des Comptes* is the *Préfecture de Police*, formerly the hotel of the first Pre-

* See *Conciergerie*.

sident of the Parlement. To the right of the *cour de Harlay* are the dependencies of the Conciergerie.

In the place du Palais de Justice, the sentences of criminals who stand in the pillory, or are branded are carried into execution.

LA SAINTE-CHAPELLE DU PALAIS.—Upon the spot, now occupied by the Sainte-Chapelle, there originally stood a chapel dedicated to St. Nicholas, which was erected by king Robert; and afterwards an oratory, constructed by Louis-le-Gros. St. Louis having purchased of Baldwin, emperor of Constantinople, the *real* crown of thorns and other relics, at an immense expense, constructed the Sainte-Chapelle for their reception. The buildings, erected after the designs of Pierre de Montreuil, consist of two chapels, one above the other, both of which were dedicated on the same day, in 1248; the upper one by Eudes, legate of the Sovereign Pontiff, in honour of the Holy Crown of thorns; and the lower one by Philip, archbishop of Bourges, in honour of the Virgin. The Sainte-Chapelle and its treasure cost St. Louis a sum equal to 2,800,000 fr. present money. This structure, which is one of the finest edifices of the middle ages in Europe, rests solely upon slender detached columns. Its height, from the pavement of the lower chapel to the top of the pediment, is one hundred and ten feet. The upper chapel is one hundred and ten feet in length by twenty-seven in breadth. The ornaments, both within and without, are finished with remarkable elegance and delicacy. The windows, of painted glass, representing scriptural subjects, were greatly admired for their height and the beauty and variety of the colours; some fine remains may still be seen. The lower chapel formerly served as a parish-church for the servants of the canons and chaplains, as well as for the inhabitants of the court of the Palais. In one of the vaults was buried the celebrated poet Boileau, in 1711. To the right of the upper chapel is shown a small oratory to which St. Louis repaired daily to hear mass. The steeple of this chapel, a work remarkable for its lightness, having fallen into decay, was taken down a few years before the

Revolution. The Sainte-Chapelle is approached from the rue de la Calandre beneath a portico, above which is a bas-relief, by Gois, fifteen feet in length by seven in height. It represents the *Chambre des Comptes* receiving the oaths of all the generals of both secular and regular orders. This building is now converted into a depot of judicial archives. They consist of more than 10,000 volumes, in folio, written upon parchment, and more than twenty thousand minutes of different jurisdictions annulled at the time of the Revolution. The depot, likewise, contains some very curious papers, highly interesting in an historical point of view. This depot, from its nature, cannot be open to the public as a library, but the archiviste readily shows it to strangers. Application must be made at his office under the first arch to the left on entering the court of the Palais.

PALAIS DU TEMPLE,

See page 145.

PALAIS DE L'INDUSTRIE NATIONALE.

Quai d'Orçay.

This magnificent although unfinished building was begun under the reign of Napoleon, but the works were discontinued in 1813. The principal front will consist of a central pile and two wings ornamented with two orders of architecture, which are carried round the other side of the edifice, in imitation of the Farnese palace at Rome. It was originally destined as a residence for the Minister for Foreign Affairs. No progress was made towards the completion of this palace between 1813 and 1830. In the beginning of the latter year, Charles X issued an ordonnance determining that the structure should be finished, and appropriated as a palace for the exhibition of the productions of French industry.

PALAIS DES THERMES,

No. 63, rue de la Harpe.

Paris can boast of but few monuments of very remote

antiquity, which is partly to be attributed to the dreadful ravages of the Normans in the ninth and tenth centuries. The venerable ruins of an edifice called *Palais des Thermes*, are unquestionably a monument of Roman architecture, and on that account extremely interesting. From the testimony of history it is proved that several Roman emperors resided occasionally at Paris, or rather near it, for the town then consisted only of that part which is now called the *Cité*; and they certainly had a habitation worthy to receive them. Julian appears to have resided there longest. He mentions Paris in his works, and was there when he was proclaimed emperor. History and several public acts also represent Clovis, the founder of the French monarchy, and several of his successors of the first and second races, as inhabiting the *Palais des Thermes* till the royal residence was transferred to the edifice called the *palais*, now appropriated to the administration of justice. Finally, a tradition from the most remote times and authentic documents since 1138, gives the name of *Palais des Thermes* to the building in the rue de la Harpe. Excavations made at various periods have led to discoveries which tend to establish the identity of these ruins with the palace of the Roman emperors; such as that the Roman road from Paris to Orleans passed close by this spot; and the *latebræ occultæ*, spoken of by Ammianus Marcellinus, are found in the vicinity of the *Palais des Thermes*. To these may be added that there is in Paris no other edifice that has resisted, for an equal period, so many active causes of destruction. It seems to have occupied a considerable space, and to have contained *thermæ*, or warm-baths, as its name indicates. The only perfect part of this palace remaining, is a hall, presenting in its plan two contiguous parallelograms forming together a single room. The largest is sixty-two feet in length by forty-two in breadth, and the smallest is thirty feet by eighteen. The semi-circular groined vault which covers this hall is forty-two feet above the ground; it is substantially built, and above it was, for a great number of years, a thick bed of mould, cultivated as a garden, and planted with trees. The architecture of this

hall is plain and majestic. The walls are decorated with three grand arcades, of which that in the centre is the most lofty. In the wall to the south, the central arcade presents the form of a large semi-circular recess, in which, as well as in the lateral arcades, some holes are pierced, which lead to the presumption that they served for the introduction of water to the baths. The groins of the vault rest upon consoles, which represent the sterns of ships: in one some human figures may be distinguished. These sterns, the symbols of water, may probably have served to characterise a place destined for baths. The masonry of this hall is composed of alternate rows of squared stones and bricks, covered in some places by a coat of stucco four or five inches thick. A fine light enters by a circular-headed window in front of the entrance above the great recess, and precisely under the arch of the vaulting.

This interesting monument of antiquity had long been used by a cooper as a workshop; but, in 1819, it was purchased by the government, with the view of converting it into a *Musée d'Antiquités*. The houses which obstructed the view of it from the rue de La Harpe were demolished, and it was roofed, in order to save it from further ruin. The principal discoveries since that period are, a flight of stairs leading down to subterranean chambers, and a wall which seems to have formed a reservoir for the water of the baths. It appears, however, that the ancient foundations extend under several contiguous houses, which must be demolished if it were sought to ascertain the real extent of the *Palais des Thermes*.

These ruins may be visited by applying to the *Conciergerie*, upon the spot, or at No. 60, rue de La Harpe.

CHAPTER IX.

PUBLIC EDIFICES.

HOTEL DE VILLE,

Place de Grève.

The place where the *corps de ville* or municipality of Paris assembled under the first and second races of kings is not known. In the earliest reigns of the third race, their meetings were held in a house called *la Maison de la Marchandise*, situated in the Vallée de la Misère. From thence they removed to the *Parloir aux Bourgeois*, near the Grand Chatelet, and afterwards to a kind of tower in the city wall, which, like the preceding, took the name of *Parloir aux Bourgeois*. In 1357, the municipality purchased, for 2880 *livres parisis*, the *maison de la Grève*, called also *maison aux Piliers*, because it was supported in front by a range of pillars. This house had formerly belonged to Philip Augustus, and was frequently made a royal residence. Upon the site of this and some neighbouring houses the Hôtel-de-Ville was erected. The first stone was laid July 15, 1533, by Pierre de Viole, *prévôt des marchands*. The front was raised to the second storey in the Gothic style; but a taste for the fine arts, which had long flourished in Italy, beginning to dawn upon France, the whimsical forms of Gothic architecture fell into disrepute. In 1549, Dominick Boccadoro, surnamed Cortona, an Italian architect, presented a new plan to Henry II, which was adopted; but the building proceeded slowly, and was not completed till the reign of Henry IV in 1605, under the celebrated *prévôt* François Miron. The architecture of the Hôtel-de-Ville presents nothing remarkable, except that it is one of the first buildings in Paris which displayed a return to regularity of forms, and a correct style of decoration; notwithstanding this advantage, the bad taste of the age is apparent in all its parts. The ground story is ornamented with three-

quarter composite columns, and the first floor with niches for statues. Over the principal entrance, in the pediment, was a bas-relief in bronze, by Biard, representing Henry IV on horseback. This was pulled down during the war *de la Fronde*, restored by the son of Biard, destroyed during the Revolution, and renewed in plaster in 1814. The clock cost an immense sum. It is the work of Lepaute, and may be considered one of the best in Europe. At night it is lighted by a *lampe parabolique*, so that the hour may constantly be seen. The clock is surrounded by several statues, but all of them, except that of the city of Paris distributing crowns, are so much mutilated that it is impossible to discover whom they were intended to represent. A flight of steps leads from the place de Grève to the principal entrance of the Hotel, and is prolonged by a stair-case to a vestibule, which is handsomely ornamented with sculpture. Beyond the vestibule is a court surrounded with porticoes, which support the building. Upon the frieze were marble tablets with inscriptions in golden letters, which marked the principal events in the life of Louis XIV, from his marriage in 1659 to 1689. There were also inscriptions of the most striking events in the reign of Louis XV. The court was likewise ornamented with medallions representing portraits of the *prévôts* and the *échevins*. In this court is a bronze statue, by Coysevox, of Louis XIV dressed *à la Grecque*, but with a court wig; it stands on a pedestal of white marble, which formerly was embellished with ornaments and bore an inscription.

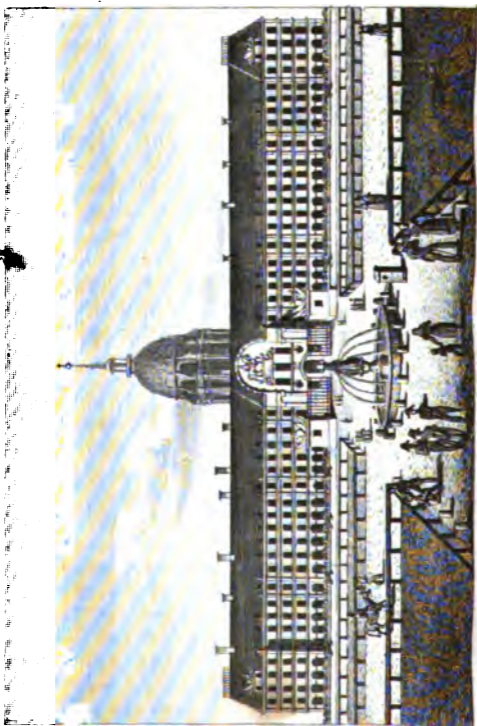
The Hôtel-de-Ville was the theatre of violent disorders during the war *de la Fronde*, and also at the revolution. At the latter period its apartments, which contained many valuable paintings and ornaments, were stripped of every thing that could call to mind a monarchical government. The spirit of destruction which then reigned respected, however, the twelve months of the year, carved in wood, in one of the rooms near the *Grande Salle*. At this period it was called *Maison Commune*, and the busts of Marat and Chaliér were placed in the grand hall. Destined afterwards to infe-

rior uses, this edifice seemed devoted to oblivion, when, in 1801, the project was formed of establishing in it the prefecture of the department.

The execution of this project led to the complete repair of the Hôtel-de-Ville, which was effected under the direction of Molinos, with equal skill and celerity. The building was considerably enlarged; to effect which, the hospital and church du St.-Esprit and the church of St.-Jean-en-Grève were added. Upon the return of Louis XVIII, the emblems of the reigning dynasty were restored.

From the vestibule a grand staircase leads to the *Appartement d'Honneur*. The *Grande Salle* or *Salle du Trône*, forms a banqueting room, where civic festivals are given. It is hung with crimson velvet paper ornamented with golden *fleurs de lis*, and surrounded by a rich border. The chairs, sofas, and curtains, are of crimson silk. The two chimney-pieces are ancient and heavy, but extremely rich in ornament; they are of coloured marble, supported by cariatides, and each is surmounted by two full-length recumbent figures in white marble; above is a pediment sustained by two marble columns, likewise crowned with two figures; one of them is ornamented with a portrait of Louis XVI, and a bust of Charles X; and the other with a portrait of Louis XVIII, and busts of that monarch and Henry IV. In front of the central window is a small equestrian statue of Henry IV, in bronze, after the model of that on the Pont-Neuf. Beyond the *Grande Salle* are several smaller rooms that contain some fine pictures, and a statue of Charles X. When lighted up by thirteen rich lustres suspended from the ceiling, the *Grande Salle* is extremely magnificent. Upon grand occasions, when splendid civic entertainments are given, temporary rooms are formed at the Hôtel-de-Ville, by covering in the courts.

The *Salle de Saint-Jean*, the only remains of the church dedicated to that saint, presents a vast parallelogram, lighted from above, and decorated with 12 Corinthian columns, behind which is a gallery. This room was fitted up after the designs of F. Blondel, and is admired for the beauty of its proportions. It is appropriated to



Bureau de

HOSPITAL OF THE INVALIDES.

the drawing for the conscripts, and serves as a room for refreshments upon grand civic fêtes.

The *Salle d'Angoulême* is a room that was built of wood, for the civic festivities given upon the return of the duke of Angoulême to Paris, after the campaign in Spain in 1823. It being determined to preserve the paintings executed upon that occasion, it has been cased with stone, and now forms one of the principal rooms. The pannels are ornamented with Spanish figures, and the ceiling represents the principal events of the campaign, such as the entry of the prince into Madrid; the meeting with the king and queen of Spain at Port Santa Maria, etc. The *Salle d'Angoulême* is preceded by a room called *Salle des Colonnes*, which is ornamented in the florid Gothic style, and is so named because it presents a great number of slender columns, which support the roof.

The Hôtel-de-Ville, which is the seat of the prefecture of the department of the Seine and the municipal administration of Paris, may be seen every day before three o'clock, Sundays excepted.

HOTEL ROYAL DES INVALIDES.*

The first establishment in France for military invalids was formed by Henry IV, in 1596, in an ancient convent in the faubourg St.-Marcel, and was afterwards transferred to the Chateau of Bicêtre, by Louis XIII. Louis XIV, by whose wars the number of invalids was greatly augmented, determined to erect a building to receive them, commensurate with the object of its destination. A spacious piece of ground was purchased, and funds were assigned for the construction and endowment of this establishment. The foundations were laid in November, 1670, and at the end of four years several officers and soldiers made it their abode. The main building and the first church were constructed by Liberal Bruant. The second church, or the dome, is

* This princely establishment has a dependence at Avignon.

the work of Jules Hardouin Mansart. The hotel occupies the immense space of 16 acres. Its breadth is 333; and its length, from the front to the ditch beyond the dome, is 346. The entire mass of building surrounds 25 courts. It is situated near the Plaine de Grenelle, at a short distance from the Seine, commands fine prospects, and enjoys the advantage of a healthy position.

Under the reigns of Louis XV and Louis XVI, France being for the most part at peace, the number of invalids was diminished, but the institution maintained its dignity, privileges, and internal regulations. At the Revolution the Hôtel des Invalides took the name of *Temple de l'Humanité*; and during the disasters of that period was always respected. Under Napoleon it was called *Temple de Mars*, and the number of its inmates was considerably augmented. At the restoration the hotel resumed its original title.

This magnificent establishment is under the direction of the minister of war. Its affairs are managed by a council of administration, which is presided by the minister, or, in his absence, by the governor of the hotel. The governor, who is an officer of high rank, has a staff under his command. Skilful physicians and surgeons are attached to the institution, and the *Sœurs de la Charité* nurse the sick with the tenderest care. The warriors find in this asylum abundant and wholesome food, every attention to their infirmities and wounds, and pay proportioned to the rank which they held in the army. The hotel is capable of containing 7,000 inmates, but at present there are not more than 3,000, including the out-pensioners.

ESPLANADE.—The hotel is approached by an esplanade planted with trees, which extends from the quay on the bank of the Seine, to the iron gate of the outer court, and measures 1440 feet by 780. It was planted in 1750, after the designs of De Cotte, superintendent of the king's buildings and gardens. It is divided into extensive grass-plots by roads, which are skirted by barriers. In the centre of the high road, which traverses the esplanade and forms a link between the two parts of the rue

St. Dominique, is a circular basin, from the centre of which rises a fountain, formerly consisting of a pedestal surmounted by the celebrated bronze lion brought from the Place of St. Mark, at Venice. This trophy was taken back to Venice by the Austrians, in 1815; and in 1825 was replaced by an enormous *bouquet* of *fleurs de lis*, gilt, three feet in height, exclusive of the pedestal. These flowers are eight in number, and in the centre of each is a small orifice from which water issues. Out of the midst of the *bouquet* rises a larger *fleur de lis* which also sends forth water. The esplanade is lighted by lamps supported by iron rods, surmounted by *fleurs de lis*, and inserted in posts of granite. From this spot communications are formed with the Champ-de-Mars and the boulevard, by avenues of trees. It was the intention of Napoleon to have converted the esplanade into a kind of military elysium, comprising the statue of every ancient and modern hero, placed under the waving foliage.

GRAND OR NORTHERN FRONT.—The outer court is surrounded by ditches faced with stone, and closed by iron gates, surmounted by the arms of France, richly gilt. On each side of the gates is a pavilion of stone, ornamented with military trophies and the royal initials; one of them serves as a guard-house, and the other as a porter's lodge. Upon each platform behind the ditches is a battery of seven 24 pounders, which are fired upon grand festivals and remarkable occasions. The duty is performed by the invalids.

The front of the hotel is 612 feet in length; it is divided into four storeys, and presents three projecting masses. That in the centre is decorated with Ionic pilasters, supporting a grand arch, ornamented with military trophies, in which is a bas-relief of Louis XIV on horseback, attended by Justice and Prudence, by Car tellier. Upon the pedestal is the following inscription:—

LUDOVICUS MAGNUS,
MILITIBUS REGALI MUNIFICENTIA,
IN PERPETUUM PROVIDENS
HAS ADRES POSUIT,
AN. M.DC.LXXV.

On the sides of the entrance are statues of Mars and Minerva, by Coustou, junior, and the keystone of the arch presents the head of Hercules. The number of windows in the front is 186, exclusive of those of the fourth storey, which are dormer windows, ornamented with military trophies above the entablature. At the extremities are two large pavilions crowned by military trophies, resting upon attics. They are terminated by square terraces surrounded with balconies. In 1800, the four bronze figures by Desjardins, which adorned the statue of Louis XIV, in the place des Victoires, were placed at the angles of these pavilions. The figures are 12 feet high, and represent the nations conquered by France.

COUR ROYALE.—This court, which is 312 feet long and 192 broad, is entered by a spacious and elegant vestibule adorned with columns. It is surrounded by four piles of building, having projections in their centre, and pavilions at the angles. Each pile is decorated with two ranges of beautifully formed arcades, crowned by an entablature, and terminated by windows ornamented with military trophies. At each angle is a group of horses treading the attributes of war beneath their feet. Behind the arcades are spacious galleries. Beneath the lower galleries is an immense range of cellars capable of containing 4,000 pipes of wine.

The Cour Royale, which is one of the finest specimens of architecture in existence, is not less remarkable for the regularity than the grandeur of its proportions. At the bottom of the court, in front of the entrance, is the portico of the church, formed of columns of the Ionic and composite orders. It is surmounted by a pediment which contains a clock, supported by statues of Time and Study, and is crowned by a small steeple terminated by a cross. The clock, was placed here in 1781, and is one of the finest productions of Lepaute. By ascending the upper gallery the works may be seen through a window. It is upon a horizontal and perfectly symmetrical plan, so that the movement of all the pieces may be perceived. It strikes the hours and quarters, and gives warning before it strikes. It marks the hours,

days, and months, as also, with the greatest precision, the hours and minutes of the true time, or the return of the sun at the meridian of each day. Its movement is not affected by heat or cold. The works of this clock are 12 feet in breadth, and the pendulum is 12 feet long; and yet, such is the perfection of its execution, that the weight which sets it in motion is only five pounds.

INTERIOR.—The wings on the right and left of the front are occupied by the governor, his staff, the physicians and surgeons. In the piles of building to the right and left on entering the Cour Royale, are four grand refectories, or dining-rooms, contiguous to the galleries on the ground-floor. Each of them is 150 feet in length by 24 in breadth. One is devoted to the officers, and the three others to the sub-officers and privates. These refectories are ornamented with paintings in fresco, executed by Martin, a pupil of Vander-Meulen, representing different fortified towns and places in Flanders, Holland, Alsace, Franche Comté, Burgundy, etc., conquered by Louis XIV. The paintings of the privates' refectories were retouched in 1820, by Vauthier.

In the *first refectory* (on the left of the court) is a large picture over the door, which represents Louis XIV seated upon clouds, surrounded by the Graces, and attended by Justice, Strength, Prudence, and Temperance, who put to flight Ignorance and Superstition. In a group of figures are seen Abundance and Munificence, and France in the act of thanksgiving for the benefits conferred upon her by the monarch. Above the clouds appears the God of Battles with the Genii of War, one of whom is measuring the earth with a compass. The side of the room opposite to the windows is decorated with pictures of the taking of Cambray, Charleroy, Tournay, Douay, Bergues, St. Vinox, Lille, Furnes, Courtray, Alost, Oudenarde, etc. Over the other door is a large picture in which Louis XIV is represented on horseback, followed by his guards, and returning from his conquests. Before him is Fame eager to proclaim his deeds; and behind him are Valour and Victory bearing palm-branches. In the fore-ground appears

Franche-Comté, under the figure of a woman in chains, accompanied by an old man in the attitude of a conquered enemy. In the pannels between the windows are represented the taking of Besançon, Salins, Dole, Gray, Jouy, St.-Laurent-Laroche, and Ste.-Anne.

In the *second refectory* (on the same side), which is much smaller than the former, is a large picture over the door representing the declaration of war against Holland. The king appears seated upon a *lit de justice*, attended by Reason, Religion, and Justice, who seem to counsel him to declare war. Pallas is at his feet, and the Genius of War is drawing up the act of declaration. In the foreground is seen Bellona preparing to deal around her disorder and death. She destroys every thing she meets, and seems to contemn the cries of a child who runs after her. In the back-ground is the Temple of Janus, from whence flock the nations dismayed at the declaration of war. Peace, struggling upon the ground, endeavours to lift up an olive-branch, and beckons a genius who, having taken a helmet and other arms, refuses to listen, and runs to the battle. On the side of the room opposite to the windows are the taking of Reimberg, Orsoi, Wesel, Fort de la Lippe, Rees, Schin, Emerick, Guritz, Zutphen, Narden, Utrecht, and Tiel. On the pannels between the windows are the taking of Graves, Bommel, Crèveœur, Fort St. Andrew, Voorn, Nimeguen, Znotxembourg, Oudenarde, Culembourg, Doesbourg, Vianem, and Arnheim.

In the *third refectory* (on the right of the court), over the door, is a large picture of Louis XIV, accompanied by Minerva, Bellona, and Victory. The monarch seems to be directing his course towards the Meuse, represented as already subdued, by presenting to the king a star which forms the arms of the town of Maestricht. On the right is the Rhine rendering homage to the monarch, and on the left is Europe. Opposite the windows are several pictures which represent the taking of Maestricht; the battle of Senef, the taking of Dinan, the raising of the siege of Oudenarde by the combined Spanish, Imperial, and Dutch armies, the taking of Limbourg, etc. Between each of these pictures are military trophies.

Between the windows are the taking of Joux, Besancon, Dôle, Salins, Lure, Vesoul, and Fauconnier. Over the other door is a large picture of Clemency seated upon military trophies, holding a victory in her hand, with this inscription:—*Victoris clementia*.

In the *fourth refectory* (also on the right), is a large picture of the king on horseback, giving orders for the expeditions on his latter campaigns. Opposite the windows are pictures of the taking of Valenciennes, Condé, Cambray, Bouchain, St. Omer, and Aire, the succour of Maestricht, and the battle of Mont Cassel. Between the windows are the burning of the bridge of Strasbourg, the taking of Ypres, Fort Rouge, Puicerda, St. Guilain, Fribourg, Fort de Linck, and Bouillon, and the battle of St. Denis, near Mons. Above the second door appears Louis XIV receiving the thanks of the ambassadors of Spain, Holland, and Germany, for the peace which he had just made with them.

Colonels and lieutenant-colonels have the privilege of taking their meals in their own rooms. The officers in the refectory are served upon plate and porcelain, at tables of 12 each. Their hour for breakfast is $1\frac{1}{2}$ past 10, and for dinner, 5. The sub-officers and privates, being numerous, are divided into two parties to take their meals, viz. 1st party, breakfast $1\frac{1}{4}$ before 11, dinner 4: 2d party, breakfast 12, dinner 6. Privates as well as officers are allowed meat at both breakfast and dinner, and each man has a bottle of wine a day. Twelfth-day and St.-Louis's day are festivals at the Hôtel des Invalides, and extra allowances are then granted to all the inmates. It is highly interesting to see these veterans seated at their repasts.

Visitors are generally shown the officers' refectory alone, which gives them a correct idea of the paintings, and the system of meals at the hotel. From the refectory he proceeds to the kitchens, which are very near, and from thence to the plate-room, where he is shown the plate presented by Maria Louisa, when empress, for the use of the officers. In each of these places a small fee is given to the *cicerone*.

The *library*, founded by Napoleon, occupies the first floor of the central pavilion of the principal front. It is

richly ornamented with carved wood, and contains about 20,000 volumes. From the window a fine view is commanded of an avenue which is prolonged in the Champs-Élysées to the avenue de Neuilly. Upon the table is a model, in wood, of the church of the Dôme. Under a bust of Louis XVIII, in white marble, is the following inscription :—

LES VIEUX DEFENSEURS DE L'ÉTAT
EN ONT ICI PLACÉS LE PÈRE.

The library is open to the invalids daily, except on Sundays and festivals, from nine o'clock in the morning till three in the afternoon.

The *council-chamber* is contiguous to the library. The king having decided, by an *ordonnance* of March 26th, 1823, that the portraits of the marshals of France should, at their decease, be removed from the palace of the Tuileries to that of the Hôtel des Invalides, they are placed in the council-chamber, and two adjoining rooms, with other pictures, till a gallery be prepared to receive them.

The *dormitories* are above the refectories, at the first and second stories, and consist of eight spacious rooms called, 1, *salle de Louvois*; 2, *salle d'Haupoult*; 3, *salle de Luxembourg*; 4, *salle de Mars*; 5, *salle d'Assas*; 6, *salle de Latour d'Auvergne*; 7, *salle de Bayard*; 8, *salle de Kléber*. These dormitories are remarkable for their extent, order, and cleanliness. The other sleeping-rooms contain each from four to eight beds.

The *kitchens* are two in number, and are situated behind the refectories on the left. One serves for the officers, and the other for the privates. Adjoining them is a larder for the provisions required for the consumption of the day. Nearly 1000 pounds weight of meat is daily put into the coppers, and the same quantity is used for ragouts. 25 bushels of vegetables are likewise consumed daily. The meat and vegetables are dressed by economical furnaces, each of which contains eight large coppers. There are in the kitchens two coppers each of which will dress 1200 lbs. of meat.

The *infirmaries* are upon an extensive scale, are well aired, and possess every requisite dependence. They are seven in number, and are known by the names of, 1, *salle de St.-Louis*; 2, *salle de St.-Joseph*; 3, *salle de la Valeur*; 4, *salle de St.-Vincent-de-Paule*; 5, *salle de la Victoire*; 6, *salle de St.-Come, No. 1*; 7, *salle de St.-Come, No. 2*. Besides the rooms already mentioned, there are extensive offices commensurate with the magnitude of this splendid establishment. Several models of fortified towns in France, formerly at the Hôtel des Invalides, have been removed to the Musée Dauphin.

On the eastern side of the hotel is a building, called *Bâtiment Neuf*, erected in 1749 by Louis XV, for the residence of officers of different ranks. It is 390 feet in length, by 36 in breadth, and consists of a ground-floor and attic. In front of this building is a walk for the blind.

FIRST CHURCH, called *Église Ancienne*. — This church, to which a rector and three chaplains are attached, is devoted to the officers and invalids of the establishment. This edifice and that of the *Dôme* are nearly of an equal length from north to south. The two churches together are 420 feet in length and about 40 feet in their least breadth. The first church is 66 feet in height from the pavement to the centre of the vaulted roof. At the northern extremity and on the sides are galleries built in 18 arches, ornamented with 20 Corinthian pilasters. Other pilasters of the same order coupled together form a semicircle towards the south, which serves as a sanctuary in front of the high altar. The greatest breadth, including the aisles, is nearly 72 feet. The aisles and galleries receive light by 36 windows, exclusive of eight *lunetta* above the entablature. The ceiling is of stone. It is divided into compartments by bands ornamented with roses, *fleurs de lis*, and crowns. The high-altar* stands under an arch 60 feet in height by 24 in breadth, between the coupled pilasters, and has

* This altar is placed with its back to that of the second church or dome, so as to form one altar with two fronts. As this is one of the principal ornaments of the dome, we shall include it in our description of it.

for its impost the same Corinthian entablature as that which decorates the ceiling. The arch is ornamented with emblems of religion in bas-relief. Under the key-stone is a triangle with *radii*, having in the centre the word *Jehovah* in Hebrew, and two angels prostrate at its sides. Near the imposts of the arch on each side, are military trophies with shields bearing the arms of France. Two compartments, between the three preceding, contain, one the figure of the Ark of the Covenant; and the other that of the Holy Sacrament. Four large altar-candlesticks are represented on the sides of each of these bas-reliefs.

The railing which separates the choir from the nave and the aisles is a piece of workmanship truly splendid; it is of polished iron and brass, ornamented with military emblems. The posts which support the gates form clusters of pikes surmounted by a *fleur-de-lis*, and the gates present swords crossed, with a shield in the centre, upon which are the initials of Charles X. The choir and the sanctuary are paved with beautiful marble. The sanctuary is 54 feet in length from east to west, by 36 in breadth from north to south, and 72 in height to the key-stone of the ceiling. Two female figures are seated upon the bands of each of the lower windows of the sanctuary, by the side of a bracket, from which are suspended garlands of flowers. The figures of the western window represent Charity and Christian Liberality. Those of the eastern are Faith and Hope.

The pulpit is an object of the utmost magnificence, being composed entirely of veined marble and bronze gilt. The body of the pulpit forms a semicircular projection thickly sprinkled with stars; the mouldings are all of gilt bronze of fine execution, as are five bas-reliefs, one of which represents Christ preaching to the people; two, angels recording the exploits of war, and two, the four evangelists writing the gospels. The pannel which forms the back of the pulpit is a bas-relief, in which are tables of the commandments of God and those of the church, encircled by a Glory. The sounding-board, a marble canopy richly decorated with Cherubim, fleurs de lis, stars and mouldings in gilt

bronze, and surmounted by the royal crown on a cushion, is supported by four Corinthian columns, of which the lower part of the shaft and the capitals are gilt. Above the preacher's head is a bas-relief representing the Holy Ghost in the form of a dove, surrounded by a glory. The stairs leading to the pulpit are of marble, and the railing of beautifully executed polished iron and brass. Near the pulpit is a chapel dedicated to the Virgin, which contains a statue of the Virgin and child, gilt. Above the principal entrance to this church, from the Cour Royale, is an organ, richly ornamented with carving and gilding.

Under the nave a spacious vault in which formerly the principal officers of the establishment were interred. Governors alone are now allowed to be buried there.

Upon the first pilaster to the right, on entering the nave, is a monument to the memory of the Count de Guibert, governor of the hotel, who died in 1786. It consists of a pedestal surmounted by an obelisk in white veined marble. Upon the middle of the obelisk is a trophy composed of a shield ornamented with Medusa's head crossed by a sword, the whole surmounted by a crown of laurel suspended to a patera by a sash. The trophy is in bronze partly gilt. Upon the pedestal is an inscription.

Upon the first pilaster on the opposite side is the monument of the duke de Choigny, governor of the hotel, who died in 1822. It is of veined marble, and extends the whole breadth of the pilaster. It is decorated on each side with two lances, to the heads of which are attached sabres with the point downwards, supporting a wreath of cypress. Above the wreath are the arms of the Duke in bronze, and below is an inscription. This church was formerly decorated with numerous trophies: the sword of Frederick the Great and three thousand colours were suspended from the roof. On the evening before the entrance of the allied armies into Paris (March 31, 1814), the duke de Feltre, minister of war, ordered the sword to be broken, and the colours to be burnt. The orders to that effect were given thrice before they were executed.

DÔME, OR SECOND CHURCH. — In front of the dome is a court or esplanade, bounded by a ditch faced with stone and fenced by barriers. In the centre of the ditch was formerly a wooden draw-bridge, which was lowered when the king visited the church. From the ditch extends a fine avenue, called *Avenue de Breteuil*, from whence a noble view of the building is obtained. Two other avenues equally fine, the *Avenue de Ségur* and the *Avenue du Boulevard des Invalides*, extend on each side in a sloping direction.

This dome is considered one of the masterpieces of French architecture. It was erected after the designs of Jules Hardouin Mansart, and the works occupied thirty years. This edifice is ranked with those of St. Peter at Rome, and St. Paul in London, though of much smaller dimensions than the latter, and infinitely below the former. The building presents a regular quadrilateral mass, which measures 168 feet on each side. Its principal front is towards the south. In the centre are two different orders of architecture, ornamented with columns and pilasters, the Doric order below, and the Corinthian above. An attic decorated with pilasters rises upon the Doric order at the extremities. A flight of 15 steps leads to the portico, which forms a projecting body. It is ornamented with 14 Doric columns, and six pilasters. Four columns are in front, and two near the church-door, which is richly ornamented with fleurs de lis, and the initials of St. Louis. Between four columns less advanced than the preceding, are two niches, in each of which is a statue of white marble, one representing St. Louis clothed in a warrior's habit for the conquest of the Holy Land, by Coustou, senior; the other is Charlemagne, by Coysevox. Above the Doric entablature rise 10 Corinthian columns accompanied by pilasters, in a line with those below. In front of four pilasters of the attic are statues, of which those nearest the centre represent Justice and Temperance, and those farthest from it, Prudence and Strength. The central projection is terminated by a pediment, in which are the arms of France. Round the church is a stone balustrade.

At the angles of the building were formerly four groups, in gilt lead, representing four doctors of the Latin and four of the Greek church. These were destroyed at the Revolution, but have been recast, and will be restored to their former situation.

The eastern and western fronts have each a projecting body in the centre, with an entablature, upon which rises the attic. Four pilasters support a pediment, in which are the arms of France. Above the central window are sculptured angels supporting a crown upon a cushion.

Nothing can exceed the richness of the principal front, although it must be admitted that much of the effect is lost by its division into storeys. The dome is surrounded by 40 composite columns, between which are 12 windows surmounted by a cornice.

Above the composite columns are a balustrade and an attic, decorated with 12 semicircular windows, ornamented with festoons of flowers. Eight scrolls in the form of brackets, between which were colossal statues, contribute greatly to the embellishment and solidity of the attic. Above the cornice of the attic are candelabra, behind which rises the summit of the dome. The latter is covered with lead, and divided into 12 large compartments, adorned with military trophies in bas-relief, and above them, garlands and other ornaments of metal gilt. In the midst of the trophies are helmets, in which dormer windows are contrived. Above the dome rises a lantern, encircled by a balcony, and surmounted by a spire and a cross, the whole of which is richly gilt. The lantern is pierced with four arches, and adorned with 12 columns.

In the interior, the dome is supported by four large masses, pierced with arches, so as to afford from the centre a view of four round chapels, separated from each other by a Greek cross. The pilasters which adorn these masses, as well as the eight Corinthian columns in front, are fluted, and executed with great perfection. The columns, placed on each side of the entrances to the four chapels, support upon their entablature four galleries with gilt balustrades. The architecture of the church

is in all parts ornamented with *fleurs de lis* and the initials of St. Louis. The dome is united to the old church by two round sacristies, and the arch in which the high-altar stands. The entire pavement is formed of beautiful marble in compartments, inlaid with lilies and ciphers, the arms of France, and the cordon of the order of the Holy Ghost.

The high-altar, which was destroyed at the Revolution, has been restored under the direction of Boischarde, and forms a most magnificent object. It presents a front to each church, and is situated in the midst of six columns, three, in the form of a triangle, being placed on each side. The columns are ornamented with bands of vine-leaves and wheat-ears, which pursue a spiral direction from the base to the capital. Upon the entablature which they bear are six angels, by Marin, eight feet in height, four of which support the drapery of a superb canopy richly adorned with embroidery, and looped up with cords. The other two angels, placed upon the columns, are turned towards the tabernacle, and each holds a censer. Above the canopy are two cherubim, holding a globe surmounted by a cross. The altars, placed back to back, are of white marble enriched with bas-reliefs, and ornaments in bronze gilt. That towards the dome is decorated with a large bas-relief, representing Christ at the foot of the cross, adored by holy women, who kiss his feet. The bas-reliefs on each side present the attributes and ciphers of the king. Upon the altar is a socle which serves for a tabernacle; the bas-relief in front represents the word Jehovah in a halo, surrounded by a wreath of vine-leaves and wheat-ears. The two sides of the altar are decorated with lilies crossed, so as to form a wreath. The front of the altar, towards the church, has a bas-relief formed by two palm-branches, in the centre of which are the initials of St. Louis (S. L.), to whom the church is dedicated.

The altar belonging to the first church, being lower by ten steps than that of the dome, presents a front of less extent; consequently the part which rises above this altar forms a kind of stylobate, the ground of which is divided into lozenges, enriched with *fleurs de lis* in

gilt bronze. The tabernacle, which is of large proportions, is decorated with four fluted Corinthian columns. The front and sides, of white marble, are enriched with antique candelabra, to which are attached wreaths of fruit. The pavement of the high-altar is a beautiful coloured marble or mosaic-work.

The chapels of the dome are six in number; two of them, with the great door, magnificently ornamented with *fleurs de lis* and the initials of St. Louis, and the sanctuary, form the Greek cross; the four others are at the angles. The latter, in the same style of architecture, and decorated with similar ornaments, are ascended by seven marble steps. Their elevation is about 74 feet by a diameter of 36. Eight three-quarter columns of the Corinthian order, raised upon pedestals, have between them at equal distances three arches, three niches, and two windows, and support an entablature, above which is a kind of attic from which the vaulted ceiling springs. The attic presents four figures of bas-relief surmounted by escutcheons. These bas-reliefs are separated from each other by bucklers and olive, laurel and palm branches, intermingled with lilies, roses, and other flowers, according to the different symbols of the four Fathers of the Church to whom the chapels are dedicated. Above the attics are projecting tablets, supported by angels, and ornamented with foliage and shell-work.

The first chapel to the right, on entering by the great door, is dedicated to St. Augustine. It contains the following pictures by Louis Boullogne, viz.:—St. Augustine preaching at Hippusia, in the presence of bishop Valerius; his Baptism; his Conversion; the Saint on his death-bed, curing a sick man; his Conference at Carthage with the followers of Donatus, whom he confounds in the presence of Marcellinus, proconsul of Africa; his consecration to the episcopal office, by Megalius, primate of Numidia: the ceiling represents the apotheosis of St. Augustine. This chapel formerly possessed marble statues of St. Augustine, St. Alypius, and St. Monica. It now contains a marble statue of Religion, by Girardon, and those of St. Alypius and St. Monica in plaster. Under the windows and pictures are gilt bas-reliefs,

representing saints, by Anselme Flamant. Over the side entrances are two medallions containing bas-reliefs in stone by Jean Poultier, one representing St. Louis giving audience and administering justice to his subjects; and the other, that monarch presenting to the veneration of the people a part of the holy cross which he had brought from Jerusalem. The bas-relief over the opening leading to the dome is by Lapierre, and represents Religion, under the figure of a woman holding a cross, and who has near her the model of a church.

The next chapel is that of the Holy Virgin. Upon the spot where the high-altar stood, a monument was erected to marshal Vauban, in 1807, a century after his death, by the royal body of engineers. It presents an obelisk of deep blue stucco. Below is a base of Serancolin marble, upon which is a white marble socle with a tablet of black marble bearing this simple inscription—VAUBAN. Above the socle, amidst emblems of fortifications, rises a column in black stucco surmounted by a funereal urn in white marble, which contains the heart of the marshal. The joining of the two parts of the urn is covered with a bronze serpent, the emblem of immortality. Upon the basement are military trophies and emblems of the dignity of marshal. The chapel is 38 feet in depth, by 40 in length and 60 in height. Two arches lead from it to the chapels of St. Ambrose and St. Augustine. Above that which leads to the chapel of St. Ambrose is a bas-relief, representing St. Louis giving orders for the construction of the hospital des Quinze-Vingts. That above the arch leading to the chapel of St. Augustine is by Simon Hurtrelle, and represents the capture of Damietta. The female figures upon the archivault of the window are Prudence and Temperance, by Philip Magnier.

The chapel of St. Ambrose is next the sanctuary, and contains the following pictures, by Bon Boullogne. Above the entrance, St. Ambrose converting a disciple of Arius; next, St. Ambrose finding the body of St. Nazarius, martyr; his happy Death; curing a Demoniac; enforcing penitence upon the emperor Theodosius; his election to the bishopric of Milan: the ceiling represents

the apotheosis of St. Ambrose. In this chapel were formerly statues of St. Ambrose, St. Satire, and St. Marcellina. Above the side entrances is a bas-relief, by Poultier, of St. Louis washing the feet of a poor man, and one, by Philip Magnier, representing a vision, in which St. Louis saw Jesus Christ under the form of a child. The bas-relief above the opening leading to the dome represents Humility. The gilt bas-reliefs under the windows and side-pictures represent concerts of angels, by Anselme Flamant, St. Omer, and Hardy.

The chapel next the sanctuary on the opposite side is dedicated to St. Gregory, and contains the following pictures, by Michael Corneille : above the entrance, St. Gregory distributing his goods to the poor ; next, St. Eustache, having been converted by St. Gregory, burns what he had written upon the subject of the resurrection ; Jesus Christ appearing to St. Gregory ; a procession ordained by St. Gregory for the cessation of the plague at Rome ; an angel appearing to St. Gregory ; the translation of his body. On the ceiling is the apotheosis of St. Gregory. The only statue here is St. Sylvia, in plaster. Above the entrance nearest to the sanctuary is a bas-relief, by Lapierre, of two angels supporting a medallion, which represents the pope's legate giving the cross and his benediction to St. Louis, upon his departure on the crusade. Above the opposite entrance is St. Louis's marriage, by the same artist. Above the entrance leading to the dome is the figure of Hope, by Le Comte : the gilt bas-reliefs under the windows, and side pictures, represent angels seated upon clouds, and having musical instruments, by Poultier.

The chapel of Ste. Thérèse is of the same dimensions as that of the Holy Virgin, and contains the monument of Turenne, after the designs of Lebrun, as it formerly stood in the abbey church of St. Denis, from whence it was removed to the Museum of French Monuments, and afterwards erected at the Invalids, in 1799. This monument represents the hero expiring in the arms of Immortality, who crowns him with laurels, which she lifts towards heaven. At the marshal's feet is an af-

frighted eagle, a symbol of the empire over which Turenne gained several victories. This grand composition, terminated by an obelisk in veined marble, was sculptured by Tuby. In front of the tomb is a bas-relief in bronze, representing the battle of Turkeim. Beneath are figures of Wisdom and Valour, by Marsy. Upon the basement is the simple inscription—*TURENNE*. Over the arches which lead to the chapels of St. Gregory and St. Jérôme, are bas-reliefs. That over the former is St. Louis touching and healing the sick, by Philip Magnier. The other is the translation of the crown of thorns from Jerusalem to France, by Van Cleve. The two figures upon the archi-vault of the window represent Justice and Strength.

The next and last, is the chapel of St.-Jérôme. The pictures are by Bon Boullogne, and represent, above the entrance, St. Jerome reprimanded by Jesus Christ, for his attachment to profane books; next, the same saint in a desert, afraid of God's judgments; his death; his ordination as a priest; his baptism; his visit to the tombs of the martyrs, in the environs of Rome. On the ceiling is the apotheosis of St. Jérôme. The statues formerly here were St. Jerome, St. Paul, and St. Eustache, in marble. The present statues are St. Paul, St. John, and St. Eustache, in plaster. The gilt bas-reliefs under the windows, and side pictures, represent groups of prophets, by Nicholas Coustou. Above the entrance towards the chapel of Ste.-Thérèse, is a bas-relief of two angels supporting a medallion, in which St. Louis is represented attending the sick, by Poultier; over the opposite arch is St. Louis, at the funeral of the warriors slain during the holy war, by the same artist. Over the opening which leads to the dome is a bas-relief of Charity.

The four chapels just described correspond with the centre of the grand dome, which presents a most majestic appearance; its height is 190 feet, and its diameter 60. Above the great door are the royal arms, supported by two angels, by Corneille Van Cleve. Above the openings of the four chapels at the angles, are bas-reliefs of extreme beauty. Over those of the chapel

of St. Augustine are St. Louis on his death-bed receiving extreme unction, by Corneille Van Cleve, and an angel holding a helmet, by Coysevox. Over the chapel of St. Ambrose, St. Louis is represented sending out missionaries to the Infidels, by Sebastian Slodtz; and an angel bearing a buckler, by Nicholas Coustou. Over the chapel of St. Gregory, is St. Louis serving the poor at table, by Legros; and an angel holding the holy ampulla, by Antoine Flamant. Over the chapel of St. Jerome is the pope pronouncing his benediction upon St. Louis and his children, by Francis Spingola; and an angel holding in one hand a crown, and in the other a flag enriched with *fleurs-de-lis*, by Corneille Van Cleve.

The entire ceiling of the grand sanctuary of the dome is painted or gilt. Two magnificent productions of Foel Coypel first attract the attention. One represents the Trinity, with angels in adoration; the second, which is below the former, is the assumption of the Virgin. The arch which forms a frame for these paintings is richly sculptured and gilt. This part of the church is lighted by two windows, on the sides of which are figures of angels, with instruments of music. The picture to the right is by Bon Boullogne, and that to the left is by Louis Boullogne. The vault of the dome forms four arches, in the pendentives of which, above the galleries with gilt balustrades, are the four evangelists, by Charles de la Fosse. They are masterpieces, and being the lowest of all the pictures, and in the best light, are the most conspicuous and remarkable. Towards the sanctuary are, St. Mark holding a pencil, and St. Matthew with a book; on the opposite side, St. Luke, with an angel, bearing a crown; and St. John, with an angel, holding the manuscript of his gospel. Above the pendentives are an entablature and an attic, in mosaic, ornamented with medallions, in bas-relief, of 12 of the kings of France.* These portraits are Clovis, Dagobert,

* At the Revolution these portraits were transformed into those of Grecian and Roman philosophers, with Voltaire and Rousseau among them. Upon restoring them, Pepin le Bref was substituted for Childebert.

Pepin-le-Bref, Charlemagne, Louis-le-Debonnaire, Charles-le-Chauve, Philip-Augustus, St.-Louis, Louis XII, Henry IV, Louis XIII, and Louis XIV. These medallions are by Bosio, Tannay, Rutxhiel, and Cartellier.

The attic serves as a basement for 24 coupled composite pilasters, between which are windows richly ornamented with brackets, from which garlands are suspended. Upon the pilasters rests an entablature from which the upper part of the vault springs. Arches ornamented with baskets of roses correspond to the pilasters beneath. Between them are 12 windows, above which are 12 pictures more than 28 feet in height, by 11 in breadth at bottom, and about eight at top. They were painted by Jouvenet, and represent the 12 apostles with their attributes, as follows: St. James the Elder, with an angel before him; St. Andrew, with three cherubs; St. Paul, with an angel bearing a sword; St. Peter, with a cross and angels; St. James the Less, with an angel; St. Philip, with two angels and a cross; St. Thomas, crowned by an angel holding a cup; St. Jude, with an angel and sword; St. Simon, with an angel and saw; St. Matthias, with angels holding axes and crowns; St. Bartholomew, with an angel holding a cutlass.

The cornice above these pictures is ornamented with vine-leaves, and forms a circular opening 48 feet in diameter, through which is seen a second ceiling, that receives light by windows not seen from within. The painting of this ceiling, by Lafosse, is of vast extent and admirable execution. It represents St. Louis arrayed in his royal robes, entering into glory amidst angels, and presenting to Jesus Christ the sword with which he triumphed over the enemies of the Christian name. This picture is 50 feet in diameter, and contains more than 30 figures of colossal size.

The hotel may be seen daily, from 10 o'clock in the morning till four in the afternoon, the visitor having no other formality to fulfil than to inscribe his name in a book at the porter's lodge. In the interior there are guides to conduct strangers.

HOTEL DES MONNAIES,

Quai Conti.

A mint, in the capital of a powerful state, holds a high rank among the public buildings. There is reason to suppose that money was coined at Paris under the first race of kings; it is certain that it was struck under the second. The building devoted to this purpose was probably part of the *palais de la cité*. At a later period, after the northern faubourg had been inclosed within the city walls, the mint was transferred to that quarter. A mint was afterwards established in the rue de la Monnaie. This building falling into ruins, the government determined to pull it down, and erect a new mint. The site of the Hôtel de Conti having been judged eligible for that purpose, its demolition was begun in 1768. Plans were furnished by Jacques Denis Antoine, and the first stone of the present magnificent structure was laid on the 30th of April, 1771, by the Abbé Terray, comptroller-general of the finances, as proxy for Louis XV. The principal front is 360 feet in length, and 78 in elevation. It is three storeys high, each storey having 27 openings for windows and doors. In the centre is a projecting mass, which being pierced with five arcades on the ground-floor, serves for an entrance, and forms a basement for six columns of the Ionic order. These columns support an entablature and an attic, ornamented with festoons and six statues, placed in a perpendicular line with the columns. The statues, which represent Peace, Commerce, Prudence, Law, Strength, and Abundance, are by Lecomte, Pigalle, and Mouchy.

The front towards the rue Guénégaud is 348 feet in length, and although less ornamented than that towards the quay, presents a noble appearance. Two pavilions rise at its extremities, and a third in the centre; the intermediate buildings have only two storeys. The pavilion in the centre, which forms a projecting mass, is ornamented with four statues of the Elements, the number of which, at the time of its construction, was considered to be four. These statues are by Caffieri and

Dupré. In this front is a door by which the workmen enter.

The central arcade of the principal front leads into a superb vestibule, adorned with 24 fluted Doric columns. On the right is a magnificent staircase decorated with sixteen columns of the same order.

The plan of the edifice consists of eight courts, surrounded with buildings devoted to different purposes. The court leading to the vestibule is the most spacious, being 110 feet in length, by 62 in breadth, and is surrounded by a covered gallery, in front of which are busts of Henry II, Louis XIII, Louis XIV, and Louis XV, by whom important improvements were introduced into the establishment. The peristyle in front, formed of four Doric columns, leads to the *salle des Balanciers*. This room is 110 feet in length, by 92 in breadth; the ceiling is supported by columns of the Tuscan order. At the bottom is a statue of Fortune, by Mouchy. The architect had the precaution to detach this part of the edifice, in order that the other buildings might not feel the effects of the concussion occasioned by the stamping-machines. The visitor is conducted to the *foundry*, where the metal is melted and cast in bars; to the *salle des Laminoirs*, where the bars are flattened and punched; the *salle de Recuit*, where the bars after having been flattened are subjected to the action of fire, so that they will sooner break than bend; the *salle à Blanchir*, where the pieces of metal when cut are brought to their natural colour; the *salle des Ajusteurs*, where the pieces are weighed and reduced to their standard weight; the *salle d'Impression*, where the exergue is impressed on the edge of the coin; and the *salle des Balanciers*, where the coin is struck.

The *Cabinet de Minéralogie* formerly attached to the mint has been annexed to that at the Garden of Plants, so as to form one magnificent mineralogical collection.

In the farthest pavilion in the rue Guénégaud is a door leading to the *Cabinet de la Monnaie des Médailles*, which was transferred to this edifice from the Louvre. It contains a complete collection of all the dies and punches of the medals and counters struck in France,

since the time of Francis I. Medals are sold here for the benefit of the establishment. This cabinet is subject to the control of the minister of the interior. The other branches of the mint are dependent upon the minister of the finances.

In the *Hôtel des Monnaies* are performed all the operations of coining, besides the verification and stamping of the gold and silver articles made in Paris. It is also the seat of the general administration of the coins of the realm. The quantity of gold money coined in it from the 28th of March, 1803, to the 31st of March, 1822, amounted to the sum of 774,000,000 fr. ; and of silver, to 594,000,000 fr.

In England there is only one mint for the whole kingdom. In France, besides the *Hôtel des Monnaies* at Paris, there are mints in 12 other cities of France : viz. Bayonne, Bordeaux, la Rochelle, Lille, Limoges, Lyons, Marseilles, Nantes, Perpignan, Rouen, Strasbourg, and Toulouse. Each mint has its separate officers, but all are subject to the authority of the *Administration des Monnaies*.

The *Cabinet de la Monnaie des Médailles*, and the rooms where the medals are struck, as well as the process of striking, are shown to strangers on Mondays and Fridays, from ten to four o'clock. Permission to see the operations of coining is easily obtained, upon application by letter (post-paid) to *M. le Commissaire du Roi*, or *M. le Directeur, à l'Hôtel des Monnaies*.

OBSERVATORY.

See Scientific Institutions.

HOTEL DES POSTES (GENERAL POST OFFICE),

Rue Jean Jacques Rousseau.

This hotel, towards the end of the 15th century, was merely a large house, called *l'Image Saint Jacques*, belonging to Jacques Rebours, *procureur de la ville*. It was purchased and rebuilt by the duke d'Epemon, and afterwards sold by his son to Barthélemy d'Hervart, comptroller-general of the finances. The latter nearly

rebuilt it, and spared no expense to make it a magnificent habitation. It was remarkable for several works of Mignard, and for a picture in the chapel by Bon Boullogne. This hotel afterwards bore the name of d'Armenonville, till it was purchased by the government, in 1757, for the General Post-office.

The service of the Post-office in Paris consists in the distribution at Paris of letters from the departments and foreign countries, and those put in at Paris, for Paris; the distribution of journals and periodical publications; the reception of the postage of paid letters; and the collection and dispatch of the letters, etc. put into the different offices of the capital. Paid letters for Paris, the departments, or foreign countries, are carried to the General Post-office, or the *bureaux d'arrondissement*, paid letters for Paris and the department of the Seine, and unpaid letters for the departments, and those foreign countries to which the payment of postage is not obligatory, are also received at the boxes of the *Petite Poste*. The General Post-office has in different quarters of Paris, nine auxiliary boxes, called *bureaux d'arrondissement*; and dependent upon the latter are 209 boxes of the *Petite Poste*. Besides these, there are boxes at the Exchange, at No. 4, place du Carousel; No. 19, rue de Vaugirard, near the Chamber of Peers; and at the Chamber of Deputies.

The following list will show the situation of the *bureaux d'arrondissement*, and the number of petty boxes dependent upon each:—

1st, Rue Lenoir St.-Honoré, 25 petty boxes; 2d, rue des Tournelles, No. 52, 24 do.; 3d, rue du Grand-Chantier, No. 7, 30 do.; 4th, rue Bergère, No. 11, 20 do.; 5th, rue de Sèze, 21 do.; 6th, rue de Verneuil, No. 20, 22 do.; 7th, rue Condé, No. 24, 25 do.; 8th, rue des Fossés St.-Victor, No. 35, 16 do.; 9th, rue Notre-Dames-des-Victoires, No. 28, 26 do.

The mails leave Paris daily at six o'clock in the evening. The last collection of letters for the day is made, at the petty boxes, at seven o'clock; at the *bureaux d'arrondissement*, at half-past eight; and at the Exchange box and General Post-office, at five. Paid letters, to be sent off the same day for foreign countries, and for the depart-

ments, are received at the *bureaux d'arrondissement* till three o'clock, and at the Post-office till four. The office for paid letters is open from nine till five. Unpaid letters, to go off the same day for the departments and for those foreign countries to which the payment of postage is not obligatory, are received at the petty boxes till three; at the *bureaux d'arrondissement* till half-past three, and at the Exchange and General Post-office till five. Letters, called *Lettres de Bourse*, destined for the departments or foreign countries, are received (whether paid or unpaid) at the General Post-office till five o'clock. These letters must be printed upon half a sheet of paper, and be folded in a particular manner.

The post days for England are Mondays, Tuesdays, Fridays, and Saturdays. Letters arrive from England on Sundays, Mondays, Thursdays, and Fridays. The postage of an ordinary sized letter for England is 16 sous, and from England 24 sous; but the French post-office governs its charges according to the weight, in consequence of which a letter upon thick paper is charged 36 sous, and sometimes 48 sous. Besides the ordinary Calais mail, there is an *estafette*, established August 1st, 1829, which arrives and departs four times a week, and by which letters, journals, etc. are received 24 hours earlier than by the ordinary mail, in Paris and in London. The days of arrival at Paris are Wednesdays, Thursdays, Saturdays, and Sundays; and those of departure, Tuesdays, Wednesdays, Saturdays, and Sundays. These letters, upon which must be written, *par estafette*, are received at the General Post-office, and at the bureau, No. 28, rue Notre-Dame-des-Victoires, till half-past four; they pay an extra postage of six sous upon the charge of 16 sous for an ordinary sized letter sent from Paris, with an increase in proportion to their weight. The same scale of extra charge is applicable to letters from England. Besides the mails which start in all directions at six o'clock in the evening, letters are sent off at seven in the morning from the 1st of April to the 1st of October; and at eight from the 1st of October to the 1st of April, for Antony, Bercy, Bondy, Bourg-la-Reine, Charenton, Enghien, la Maison-Blanche, Mont-

rouge, Nanterre, Neuilly, Passy, Sèvres, St.-Cloud, St.-Denis, St.-Germain, Versailles, and la Villette. At one o'clock letters are again dispatched to the same places, and to Argenteuil, Arpajon, Beaumont-sur-Oise, Boissy-St.-Leger, le Bourget, Brie-Comte-Robert, Chantilly, la Chapelle-en-Serval, Claye, Corbeil, Dammarin, Ecouen, Essonne, Étampes, Etrechy, Franconville, Fromenteau, Gonesse, Grosbois, Lagny, Lieusaint, Linas, Livry, Longjumeau, Louvres, Luzarches, Meaux, Melun, le Menil-Amelot, Meulan, Moisselles, Neauphle, Palaiseau, Poissy, Pont-Chartrain, Ponthiery, Pontoise, Rambouillet, Ris, Senlis, Trapes, Triel, Vaux, Villeneuve-St.-George and Ville-Paris. The towns which receive two mails a day dispatch two, which reach Paris at 11 in the morning, and four in the afternoon. The places which receive only one extra mail, send off one, which arrives at four o'clock in the afternoon. Each mail carries four passengers, who are booked at the Hôtel des Postes.

Journals, periodical publications, and other works, are sent under a band by post, at the rate of one sous per sheet for France, and two sous for foreign countries, where a similar arrangement exists. These packets, which are very convenient for literary communications, are received at the general office till twelve o'clock in winter and one in summer.

It is not permitted to inclose coin in letters ; but at the General Post-office and the *bureaux d'arrondissement* money for any part of France is received, on paying five per cent. and seven sous for a draft on a stamp.

At the *bureaux d'arrondissement*, as well as at the General Post-office, letters and packets of importance are received to be taken special care of, on paying double postage.

Letters, etc., for the French colonies in America, the French settlements in India, the United States of America, and all other countries or states beyond sea, must be paid for as far as the sea-port at which they are to be shipped ; but letters, etc., for the Cape of Good Hope and the English possessions in the East Indies, can only be paid for in England. Letters, etc., for and from Mexico, con-

veyed by the government monthly packets from Bordeaux to Vera Cruz and *vice versâ*, are paid to the place of their destination; those conveyed by other packets or vessels, which is at the option of those who send them, are paid only to the ports where they are shipped.

A foreigner may have his letters directed to him *poste restante*, Paris, or at any other town where he intends to go. On applying at the Post-office, and showing his passport or card, the letter will be delivered; but the best and safest way is to have them addressed to the care of a friend, or some established house.

There is at the Post-office the *Bureau de Rebut*, where letters misaddressed or unclaimed remain a year and a day; after which they are opened, and, according to their contents, destroyed or returned to the address of the writer.

The *Petite Poste* was established in 1760. The number of boxes, as we have already stated, is 209. The letters for Paris and the neighbourhood are collected and distributed every two hours: from seven in the morning to seven in the evening inclusive. The charge of a letter by the *Petite Poste* is three sous.

On Sundays and holidays, when the exchange is shut, the general Post-office is closed at two o'clock instead of five; paid letters for foreign countries and the departments are received till one only, at all the bureaux, and unpaid till two o'clock; the bureau for periodical publications is closed at noon. Letters, etc., to be sent to England, *par estafette*, are received till two o'clock.

The system of the French post-office is very inferior to that of England, notwithstanding great improvements have been introduced within a few years.

IMPRIMERIE ROYALE.

No. 89, Veille rue du Temple.

This establishment, founded by Francis I, is the finest and richest in the world. Besides the characters known by the name of *Grec de Garamond*, it possesses a splendid collection of Hebrew, Syriac, Persian, Arabic, Armenian, Ethiopian, Etruscan, Samaritan, and other

type. It was first established on the ground-floor and *entresol* of the gallery of the Louvre; it was afterwards transferred to the Hôtel de Toulouse (now the Banque de France); and finally, in 1809, to a dependence of the Hôtel de Soubise, where it still continues. This building was erected in 1712, and is commonly called *Palais Cardinal*, from its having been built by Cardinal de Rohan, into whose family the Hôtel de Soubise had previously passed. The front towards the court is very plain; that towards the garden is decorated with a projection formed on the ground-floor of four Doric columns, and at the first floor of four Ionic columns, surmounted by an attic and a pediment.

At this office, which is under the controul of the Minister of Justice, are printed royal ordonnances, papers of the different public offices, memoirs of the Institute, works which are considered sufficiently useful for the government to bear the expense of the impression, etc., etc.

When Pius VII visited this establishment, in 1804, 230 presses were set to work, of which 150 presented him with the Lord's prayer in as many languages. The compliment intended to be paid to the pope upon this occasion was not well judged, when it is considered that a great part of the characters with which the impression was made had been taken from the *Propaganda* of Rome.

At the Royal Printing-office 200 presses can be set to work simultaneously. The number of persons of both sexes employed in this establishment is between 400 and 500. The annual expense is about 1,800,000 fr.; and the quantity of paper used annually is about 80,000 reams.

Persons desirous of visiting the Royal Printing-office are admitted upon obtaining permission of *Monsieur l'Administrateur*.

ARCHIVES DU ROYAUME,

Rue du Chaume.

The Hôtel de Soubise, in which the Archives of the

kingdom were first deposited under the consulate of Bonaparte,* was built upon the site of an hotel which belonged to the *Connétable* de Clisson. It was afterwards possessed by the princes of the House of Lorraine, and became, in 1697, the property of François de Rohan, prince de Soubise. The front is composed, at the ground-floor, of 16 coupled columns of the composite order; eight of which form a projection in the centre, and are surmounted by eight columns of the Corinthian order, crowned by a pediment. The other columns of the ground-floor support statues of the four seasons, and groups of children, sculptured by Lorrain; above the pediment are statues of Hercules and Minerva. The court, 186 feet in length by 120 in breadth, is elliptical, and surrounded by a covered gallery formed of 56 coupled columns, of the composite order. The principal entrance is decorated without and within with coupled columns. The vestibule and staircase are ornamented with paintings by Brunetti. It is a remarkable fact that the most ancient archives of the kingdom of France are in the Tower of London. Till the time of Philip Augustus, the French kings were accustomed to take with them in their campaigns their most precious effects, and the archives of the kingdom. Philip Augustus having been defeated by Richard, King of England, at the battle of Fréteval, near Vendôme, about the year 1194, all his baggage was taken, together with the archives, which were transported to London, and have remained there since that period.

Those which are still left, however, are extremely valuable, and may be seen every day, except Sundays, from nine o'clock till three. None of the manuscripts are allowed to be touched without permission of the Minister of the Interior.

BANQUE DE FRANCE,§ *Rue de la Vrillière.*

The hotel in which the Bank is established long served

* The archives deposited here are charters, laws, constitutions, etc. The judicial archives are at the Sainte-Chapelle.

§ For commercial transactions of the Bank, see page 50.

as the habitation of noblemen before it became an edifice of public utility. It was constructed in 1620, for the Duke de la Vrillière, by François Mansart. In point of design it is neither beautiful nor interesting; it is built on an irregular piece of ground, and extends from the *rue Neuve-des-Petits-Champs* to the *rue Baillif*. The Count de Toulouse having purchased it in 1713, caused great additions and embellishments to be made, and it assumed his name. At the death of the Count de Toulouse, it passed to the Duke de Penthièvre, who possessed it till it became national property. From 1793 to 1809, the royal printing-office was established in it. In 1811, it was ceded to the Bank of France, when considerable alterations were made in it under the direction of Delannoy; the chief of which, at least in a public point of view, was the formation of the principal entrance towards the *rue de la Vrillière*. This entrance is decorated with Ionic pilasters, and surmounted by statues of Prudence and Industry. On each side are bas-reliefs; one representing Mercury, and the other Plenty presenting a crown. Upon the walls which communicate with the two wings are escutcheons formed of cornucopiæ, in the centre of which is a cock. The numerous and spacious apartments which it contains were formerly decorated with a profusion of ornaments. The paintings of a picture gallery formed by the Count de Toulouse were destroyed at the revolution, but the ceiling, which is very beautiful, still exists.

LA BOURSE (THE EXCHANGE),

Place de la Bourse.

Most of the large towns of Europe have an edifice, under the name of Exchange, consecrated to public commercial operations, and it generally corresponds with the opulence and commercial importance of the town where it is situated. By a fatality difficult to conceive, the capital of France, so rich in public buildings of every other description, was long destitute of so useful a structure. The Exchange of Paris was first established in 1724, in the ancient *Hôtel Mazarin*, *rue*



Painted by

THE ROYAL EXCHANGE.

Neuve-des-Petits-Champs, now attached to the Royal Library. During the revolution it was transferred to the church *des Petits-Pères*, then to the *Palais-Royal*, next to a temporary building in the *rue Feydeau*, and lastly to the majestic structure where it is now established. The hours of business are from two to five.

The want of an edifice specially devoted to commercial operations was much felt; and the suppression of the convent des Filles-St.-Thomas afforded a site in every respect adapted for such a construction. M. Brongniard was charged to furnish plans for an Exchange, and the first stone was laid on the 24th of March, 1808. The works proceeded with activity till 1814, when they were suspended; they were subsequently resumed, and this sumptuous structure was completed in 1826. Brongniard dying in 1813, the works proceeded under the direction of Labarre.

The form of the Exchange is a parallelogram of 212 feet by 126. It is surrounded by a peristyle of 66 Corinthian columns, supporting an entablature and an attic, and forming a covered gallery, which is approached by a flight of steps extending the whole width of the western front. This gallery is adorned with bas-reliefs, the subjects of which relate to commerce and industry. In the central window of the front is a clock. Over the entrance is inscribed:—

BOURSE ET TRIBUNAL DE COMMERCE.

The roof of this magnificent edifice is entirely formed of iron and copper.

The *salle de la Bourse*, in the centre of the building, on the ground-floor, is 116 feet in length, by 76 in breadth. It is surrounded by arcades, the basements of which, as well as the sides of the room, are formed of coloured marble. Between the arcades are inscribed, in bronze letters, the names of the principal mercantile cities in the world. The roof, which rises in a coving form, has a large sky-light in the centre. It is remarkably rich in sculpture, and is adorned with monochrome paintings of a grey colour (*chiaro-scuro*), in imitation of marble bas-reliefs, the figures of which are about 10

feet in height. Their number is 16, five on each side, and three at each end. They were executed by M. Abel de Pujol and M. Meynier. The subjects are as follow: On the left or north side, Commercial France accepting the Tribute of the four parts of the World—Europe—Asia—the town of Nantes—that of Rouen. In front of the principal entrance: The King of France presenting the new Exchange to the City of Paris—the town of Lille—that of Bordeaux. On the right: The Union of Commerce and the Arts giving birth to the prosperity of the State—Africa—America—Lyons—Bayonne. Above the entrance: the City of Paris receiving from the Nymph of the Seine and the Genius of the Ourcq the productions of Abundance—Strasbourg—Marseilles. All these pictures are of admirable execution, and equally excel in purity of design and elevation of style. The pavement of this room, which will contain 2000 persons, is entirely of marble. At the extremity is the hall of the *agens de change*, having a double entrance by a flight of steps at the back. To the right of the *salle de la Bourse* are rooms for the committee and syndicate of the *agens de change*, and the *courtiers de commerce*, as well as the hall of meeting for the latter. The grand staircase and register-office of the tribunal of commerce occupy the left side. On the first story, a gallery extends round the *salle de la Bourse*, as on the ground-floor, and serves for a communication to the different rooms, all of which display appropriate ornaments. The grand staircase leads to the *salle des pas-perdus*, an ante-chamber, and the tribunal of commerce. To the right and over the vestibule, are rooms belonging to the tribunal.

The distribution of the different rooms is happily conceived, and the communications are easy and well arranged; but on the outside the covered walks are narrow. The different parts of the building are warmed by means of steam thrown into cast iron pipes. On the ground-floor three pipes pass in a parallel line along the four sides of the building, beneath cast iron plates, which form a part of the pavement, and have grated openings at the foot of the pillars from which the heated air issues;

the number of these openings is 33. The apparatus is placed in a cellar; the furnace, which is four feet deep and two wide, consumes about a third of a chaldron of coals a-day. The boiler is three feet in depth by six in breadth, and eighteen in length, and contains 500 pails of water. The degree of heat is regulated by a thermometer, and accidents are guarded against by means of a safety-valve.

The public, including ladies, are admitted to the gallery of the Exchange, even during the hours of business.

ÉCOLE ROYALE MILITAIRE.

Louis XIV distinguished his reign by erecting an asylum for wounded or infirm warriors; Louis XV shed lustre on his by forming an establishment for the education of young officers. By an edict of 1751, the latter monarch declared that, wishing to give the nobility new proofs of his affection, he intended to found a school for the gratuitous education of 500 young gentlemen, to be chosen from the sons of poor noblemen, preference being given to those who, having lost their fathers in the field, were considered as children of the state. A certain number of foreign or national boarders were also admissible into the school, upon paying 2000 livres. The Royal Military School, which occupied 10 years in building, was commenced in 1752, after the designs of Gabriel, to whom it does the greatest honour. The various buildings and courts occupy a parallelogram of 1,320 feet by 780. The courts are called after the names of officers, viz. Cour Beaumel, Cour Desjardins, Cour Bouzon, Cour Malanot, etc. The principal entrance is towards the place de Fontenoy. It presents two courts surrounded with buildings; these were formerly hidden by the adjacent houses, which, in 1789 were pulled down, and palisades erected in their place. The first court, which is a square of 420 feet, leads to a second, called the Cour-Royale, forming a square of 270 feet. The buildings of the second court are surrounded by a gallery, formed of Doric columns. The principal mass displays a row of Ionic

columns above those of the Doric order; and in the centre is a projecting body ornamented with Corinthian columns, which rise to the top of the second story, and are crowned by a pediment and an attic. In this court was a statue of Louis XV, by Lemoine, which was broken to pieces at the Revolution. The pediments of the wings were formerly painted in fresco, by Gibelin, who first introduced that style of painting into Paris, but these no longer exist.

The front towards the Champ-de-Mars presents two rows of 21 windows each. The central projection is decorated with 10 Corinthian columns, which embrace the two stories, and support a pediment ornamented with bas-reliefs, behind which rises a quadrangular dome. In front of the dome is a clock by Lepaute, ornamented with figures of Time and Astronomy. At the height of the first story is a balcony where the royal family take their seats, when present at grand reviews, etc. In the centre is a vestibule adorned with four ranges of columns of the Tuscan order, and four niches. Upon the staircase, previous to the Revolution, were statues of the marshal de Luxembourg, by Mouchy; the viscount de Turenne, by Pajou; the prince de Condé, by Rolland; and the marshal de Saxe, by Huet. On the first floor, is the *salle du conseil*, adorned with military emblems and pictures, by Lepan, representing the battles of Fontenoy and Lawfeld, and the sieges of Tournay, Fribourg, and Menin. In two adjoining rooms are also pictures. The chapel is magnificent, and resembles that at Versailles, although less sumptuous. The roof is supported by 20 fluted columns of the Corinthian order. The valuable paintings which it possessed were destroyed at the Revolution. On Sundays mass is celebrated here three times. The duke de Choiseul, minister of war, ordered an observatory to be established in this edifice in 1768, and the celebrated astronomer de Lalande was charged to carry the project into execution. He caused a part of the wing to the left of the first court to be raised two stories, and had constructed a mass of masonry for bearing a telescope, and a wall in the direction of the meridian for receiving a mural quadrant. The observatory

was abolished shortly afterwards, but it was re-established in 1788, by order of the minister Ségur, and still exists, under the superintendence of an astronomer, but is upon so small a scale, and so deficient in instruments, that it is not worth visiting. In one of the courts is an hydraulic machine, worked by two horses, which sets in motion four pumps, and supplies 44 hogsheads of water per hour.

The military school was suppressed in April, 1788, by a decree of the council, and the pupils were distributed in regiments and colleges.* In the same year this edifice was one of the four structures destined to replace the hospital of the Hôtel-Dieu, and the architect Brongniard was charged to make the necessary alterations. During the Revolution, the École Militaire was transformed into barracks for cavalry. Napoleon afterwards made it his head-quarters. It now forms barracks for the royal guards, and contains three regiments, consisting of about 3,300 men, infantry, cavalry, and artillery. Being neglected, the building and ornaments go to decay daily.

For permission to view the École Militaire, apply by letter to *Monsieur le Gouverneur Général de l'École Militaire*.

CHAMP-DE-MARS.—Between the École Militaire and the Seine is the Champ-de-Mars, an immense field belonging to that establishment. It forms a regular parallelogram of 2,700 feet by 1,320. It is surrounded by ditches faced with stone, has four rows of trees on each side, and is entered by five gates. The sloping embankments, extending its whole length, were formed by the population of Paris of both sexes and all ranks, in 1790, for the celebrated *Fête de la Fédération*, which took place on the 14th of July, when an altar, called *l'autel de la patrie*, was erected in the centre, and Louis XVI, seated in a superb amphitheatre in front of the École Militaire, made oath to maintain the new constitution. More than 60,000 persons were constantly at work till the embank-

* The military schools of France are two in number, namely, *l'École spéciale de St. Cyr*, and *l'École préparatoire de La Flèche*.

ments were completed. The Champ-de-Mars is now appropriated to military manœuvres and reviews. The horse-races for the department of the Seine are also held there annually in September. In front of the Champ-de-Mars is the Pont-de-l'Ecole-Militaire, and beyond it a spot on which the foundations of a palace, to have been built entirely of marble, for the KING OF ROMÉ (now duke de Reichstadt), son of Napoleon and Marie Louise, were laid in 1810. The gardens and grounds were to have extended to the Bois de Boulogne, which would have become an appendage to the palace. To execute this project, it was intended to have removed the barrier of Passy, and the intermediate barriers between that and the barrier de Neuilly, and to have placed them nearer to the Champs-Élysées. Since the restoration, the ground has been planted in regular walks, and as it forms a gentle ascent from the quay, 100,000 persons may be placed there to obtain a view of fêtes and reviews in the Champ-de-Mars. On the summit of this lofty ground the first stone of new barracks, to be called *Caserne de Trocadero*, was laid by the duke of Angoulême upon his return from the campaign in Spain, in 1823.

GARDE-MEUBLE DE LA COURONNE,

No. 2, rue Bergère.

Formerly there existed near the Louvre a building where the furniture, jewels, etc. of the crown were deposited. In 1760, when the two edifices were erected on the north side of the place Louis XV, that nearest to the Tuileries was destined to receive these valuable objects. At the Revolution, the articles deposited at the *Garde-Meuble* were of immense value. In the night of September 16, 1792, a robbery was committed, but most of the stolen objects were afterwards recovered. The most costly articles, however, were dispersed during the troubles of that period. Under Napoleon the building in the place Louis XV was devoted to the residence and offices of the minister of the marine, and the *Garde-Meuble* was established at No. 6, rue des Champs-Élysées, from whence it was removed in 1826 to the rue

Bergère. The articles deposited here are, in general, furniture, more or less ornamented, consisting of beds, drawers, tables, secretaries, etc. In glass cases are basons, ewers, etc. The jewels are particularly worthy of attention! The crown is covered with diamonds, relieved from distance to distance by superb sapphires. On the summit appears the beautiful diamond, weighing nearly 500 grains, known by the name of the *régent*. There are also a sword with a hilt covered with diamonds; another sword, the sheath of which is richly set with diamonds in *fleurs de lis*; two superb maces, the insignia of numerous orders, among which is that of the garter; complete *parures* of diamonds and emeralds, diamonds and rubies, diamonds and turquoises, diamonds and sapphires, and pearls, besides a great number of buttons, wheat-ears, buckles, clasps, etc. covered with diamonds. There are also two curious tables inlaid with fine wood, ivory, and mother of pearl; some beautiful vases; two curious cradles; a pair of magnificent candelabra of glass, ornamented with brass; a *plateau* with dishes, vases, etc. of rich cut glass adorned with *or molu*; an orrery, several marble and other tables, particularly one representing a map, and some of petrified wood highly polished; a curious small cannon of polished iron drawn by ivory horses, the harness of which is of gold studded with jewels. In the *Garde-Meuble* the antiquary will be gratified, and the general tourist will find enough to repay him for the visit. For admission he must apply to the *Intendant*.

HOTEL DE LA LÉGION D'HONNEUR,

Rue de Bourbon.

This edifice was built in 1786, after the designs of Rousseau, for the Prince de Salm, whose name it bore. The entrance presents a triumphal arch decorated with Ionic columns and two figures of Fame. On the sides of the arch are two galleries, leading to pavilions forming the wings, the attics of which are adorned with bas-reliefs, by Roland. A peristyle ornamented with Ionic columns and busts extends along the sides of the

court to the principal front, which is decorated with Corinthian columns, of large proportions, forming a portico, under which is the entrance to the vestibule. Upon the front is the inscription:—

HONNEUR ET PATRIE.

In the centre of the front towards the quai d'Orsay is a circular projecting mass, decorated with columns which support a balustrade crowned by six statues; this front is richly ornamented with busts and bas-reliefs. The apartments of the hotel are decorated with elegance and simplicity, either with stucco, paintings or wainscoting, according to the character of the different rooms. The vestibule leads to an antechamber, on the left of which is the dining-room. The principal saloon, which looks to the river, is in the form of a rotunda, the diameter of which is 40 feet. The ceiling is decorated with a bas-relief in *grisaille*, on a mosaic of gold; and above is a painting representing Apollo going forth in his chariot preceded by Aurora. It contains busts of Louis XVIII and Henry IV in plaster, and one of Marshal Macdonald Duke de Tarente, most beautifully executed in bronze. The saloon leads to several smaller rooms, which are handsomely furnished and ornamented. The Prince de Salm having been beheaded in 1793, his hotel was drawn for by lottery, and a journeyman hair-dresser obtained the winning number.

The Legion d'Honneur was created by a law of May 19th, 1802, and its inauguration was celebrated on the 14th of July, 1803. The hotel de Sab^l was chosen for this new order, and a happier selection could not have been made.

Strangers are allowed to visit the hotel, by applying at the porter's lodge.

ARSENAL,

See *Bibliothèque de MONSIEUR.*

HOTEL DU TIMBRE,

Rue de la Paix.

The Stamp-Office occupies a part of the convent des

Capucines. This ruinous building is screened from public view by a plain front, presenting merely a wall terminated by a Doric entablature and pierced by a single arched door. It has scarcely the appearance of a public building.

HOTEL DES GARDES DU CORPS,

Quai d'Orçay.

This immense pile, designed, under the reign of Napoleon, by Clarke, duke de Feltre, minister of war, is in the most miserable style of architecture, and presents no ornaments except the arms of France in bas-relief over the principal entrance. The supporters of the shield are two colossal female figures in a sitting posture, by Taunay. One is Fame, blowing a trumpet and holding a crown; the other is France leaning upon a sceptre and holding a branch of laurel in her right hand.

HOTEL DES AFFAIRES ÉTRANGÈRES,

No. 14, rue Neuve-des-Capucines.

The office of the Minister for Foreign Affairs was for many years at the hotel Galifet, No. 84, rue du Bac. In 1821, the government purchased the Hôtel Wagram of the heirs of Marshal Berthier, Prince of Wagram, where the minister now resides and the business of the Foreign Office is transacted. The passport-office is open from eleven in the morning till five in the afternoon, except on Sundays and festivals.

HOTEL DES FINANCES,

No. 48, rue de Rivoli.

This vast new structure occupies an immense tract of ground comprised between the rues de Rivoli, de Castiglione, du Mont-Thabor et Neuve-du-Luxembourg. The fronts next the two former streets are uniform with the other houses, being five stories high, with arcades at the ground-floor, forming a covered way. Upon public rejoicings the gallery of this hotel is illuminated with gas, for which purpose pipes have been placed under

the ceiling, which communicate with an elegant bronze lamp suspended under each arch. The apartments occupied by the minister are most splendidly decorated and furnished. The other rooms, which are extremely numerous, are occupied as offices of the Finance department.

MONT DE PIÉTÉ.

This spacious building was erected in 1786, after the designs of Viel. (See page 43.)

ÉCURIES DU ROI (KING'S STABLES).

A part of the king's stables are situated in the Place du Carrousel, where they occupy the celebrated hôtel de Longueville (*See page 270*). In the reign of Louis XVIII, a handsome and commodious edifice was erected at No. 23, rue du faubourg du Roule, to serve as stables for MONSIEUR (Charles X), which now forms a part of the *Écuries du Roi*. It consists of two courts, surrounded with buildings in stone ornamented with rustics. The first court presents also three-quarter Tuscan columns. The pile which separates the two courts is surmounted by a kind of cupola with a clock.

CASERNES (BARRACKS).

Paris is indebted to Marshal Biron's zeal for military discipline, and to the regard which he paid to the comfort of the troops, for those spacious, commodious, and even magnificent barracks which are situated in the faubourgs and environs of the capital; they were erected about the year 1780. There are not fewer than 36 that will frequently meet the eye of the stranger in his perambulations through Paris. The following is a correct list: — Hôtel des Gardes du Corps du Roi à cheval, quai d'Orçay. Pentemont, 106, rue de Grenelle-St.-Germain, a dependence of the former. Hôtel des Gardes du Corps à pied, rue Neuve-du-Luxembourg. *Royal Guards*: 23, rue de Babylone, 1296 men (Swiss);

des Celestins, 4, quai Morland, 672 men (cavalry); Grille Chaillot, 140 men (infantry); No. 6, rue de Clichy, 503 men (infantry); École Militaire, Champs de Mars, 3,235 men (infantry, cavalry, and artillery); 128, rue de Grenelle-St.-Germain, 670 men (cavalry); 22, rue de la Pépinière, 863 men (infantry); 32, rue Verte, 792 men (infantry). *Gendarmerie*: Gendarmes des Chasses, rue de Vaugirard; Gendarmerie de la Seine et de Paris, barrière St.-Martin; Ditto, 12, rue des Francs-Bourgeois; Ditto, rue du Faubourg St.-Martin; Ditto, 6, rue de la Chaussée-des-Minimes; Ditto, rue Mouffetard; Ditto, 10, rue de Tournon. *Sapeurs-Pompiers*:—Rue Culture-St.-Catherine; rue de la Paix; 15, rue du Vieux Colombier; quai des Orfèvres. *Veterans of the Guards*: Collège Montaigu, rue St.-Étienne-des-Grès, 90 men; *Veterans Sous-Officiers*:—Place St.-Michel, 210 men; Ditto, 4, rue du Jardin-du-Roi, 138 men; des Petits-Pères, rue Notre-Dame-des-Victoires, 1077 men; Veterans, 11, rue de la Corderie; Place de l'Estrapade, 217 men. *Infantry of the Line*:—Ave-Maria, 24, rue des Barres, 1512 men; la Courtille, 72, rue du Faubourg-du-Temple, 757 men; 16, rue du Foin-St.-Jacques, 808 men; rue Neuve-Ste.-Geneviève; 62, rue de l'Oursine, 840 men; la Nouvelle France, 76, rue du Faubourg-Poissonnière, 1262 men; 51, rue Popincourt, 1032 men.

ATELIERS DE SCULPTURE,

Quai des Invalides.

In this establishment there are generally to be seen works of sculpture ordered by the government, in different states of forwardness, which are well worth the attention of strangers. For tickets of admission application must be made at the *Direction des Travaux des Monumens Publics*, No. 29, rue de l'Université, or, by letter (post paid), addressed to *Monsieur le Directeur*.

CHAPTER X.

PRIVATE HOTELS, ANCIENT AND MODERN.

It appears that it was formerly the custom in London, as well as in Paris, to give the name of inn or hotel to the houses of the nobility; for Gray's-inn, Furnival's-inn, Lincoln's-inn, and Clifford's-inn, now devoted to the education of law students previous to their being called to the bar, were originally the residences of lords Gray, Furnival, Lincoln, and Clifford. This denomination has quite fallen into disuse in London, but is still preserved in Paris, where the principal houses of the nobility and gentry are called *hôtels*, and the term is even applied to some of the public buildings.

In the hotels, down to the end of the reign of Louis XIV, the grave and severe style of architecture prevailed, of which some models have been left by Delorme, Bullant, and Ducerceau. The same style was generally preserved by Desbrosses and Mansart. Under Louis XV the architecture of private buildings degenerated, but the interior distribution attained improvements, which have continued to augment down to the present day. In the new quarters of Paris a considerable number of hotels, erected by architects still living, combine a new and varied style of decoration, with a commodious distribution of the interior.

HOTEL DE ST.-AIGNAN,

No. 57, rue St.-Avoye.

This ancient hotel, which has in succession borne the names of Montmorency, d'Avaux, and de Mesmes, was built by Le Muet. The court is decorated with Corinthian pilasters, raised on a socle, and crowned by a balustrade. The architecture is pure, and of fine proportions. All the windows are adorned with pediments. The appearance of this hotel is much injured by the erection of several small buildings which hide the architecture; and the finest rooms have been divided by partitions.

HOTEL D'AUMONT,

No. 9, rue de Jouy.

This hotel was built after the designs of F. Mansart. The

chitecture towards the garden is of fine proportions. On the ceiling of one room is the apotheosis of Romulus, by Lebrun.

HOTEL BEAUMARCHAIS,

Porte St.-Antoine.

This once magnificent hotel was demolished in 1823, for the purpose of forming upon its site a junction canal between the basin of the Bastille and the basin de la Villette.

HOTEL DE BEAUVEAU,

Place de Beauveau.

This hotel was built by de Mesières. The entrance is ornamented with columns.

HOTEL DE BIRON,

No. 41, rue de Varennes.

This fine hotel is occupied as a convent. The garden extends along the boulevard des Invalides, from the rue de Varennes to the rue de Babylone. At the extremity is a Calvary, from which rises a cross with the figure of Christ, 30 feet in height.

HOTEL DE LA REINE BLANCHE,

No. 18, rue du Foin-St.-Jacques.

This building is supposed to have been erected in the 13th century. The gate is of a later period. Although repaired and white-washed, traces of its antiquity may still be seen.

HOTEL BORGHÈSE,

No. 39, rue du Faubourg St.-Honoré.

This was formerly the residence of the princess Pauline, sister of Bonaparte, and is now occupied by the British ambassador.

HOTEL OF THE LATE DUCHESS OF BOURBON,

No. 23, rue de Varennes.

This hotel was constructed by Brongniard in that excellent style which characterises his productions.

HOTEL BRETONVILLIERS,

No. 2, rue Bretonvilliers, 11e St.-Louis.

The architect of this hotel was Ducerceau, who built it for president Ragois de Bretonvilliers. The apartments were extremely magnificent, and contained paintings by the first masters. It has been partly demolished, but some remains still exist to indicate its former splendour.

MAISON LE BRUN,

No. 4, rue du Gros-Chenet.

This house was built by Raymond, a few years before the Revolution. The front is plain, but the court is decorated with niches in which are antique statues. It possesses a picture gallery, in which exhibitions take place from time to time.

HOTEL DE BRUNOY,

No. 49, rue du Faubourg St.-Honoré.

This elegant edifice, situated amidst lofty trees, has the appearance of a temple. It consists of a single story formed of seven arcades, above which extends a frieze in bas-relief. A peristyle of six slender Ionic columns, raised on steps, is crowned by the statue of Flora. The architecture is generally admired. The interior is richly decorated. From a broad terrace, is a descent into the garden, and the view from it extends over the Champs-Élysées. The Hôtel de Brunoy is not shown to strangers.

HOTEL DE BULLION,

No. 3, rue Jean-Jacques Rousseau.

This hotel was built about the year 1630, by Claude de Bullion, superintendent of the finances. The architecture is very indifferent. It has been long inhabited by private individuals, and is now the principal auction mart in Paris.

MAISON CALLET,

No. 5, rue du Mont-Parnasse.

This house was built in 1777, by the architect whose name it bears. The principal entrance presents four Ionic columns, above which is a large bas-relief. At the bottom of the vestibule, the staircase winds round a statue which receives a brilliant light from above.

HOTEL DE CARNAVALET,

No. 27, rue Culture-St.-Catherine.

This hotel is one of the most curious monuments of the 16th century. Its erection was successively entrusted to Bullant and Ducerceau. The sculpture with which it is richly adorned is by J. Goujon. The building next the street presents, at the extremities, two pavilions crowned with pediments. A range of coupled Ionic pilasters decorate the first story. The entrance is surmounted by a pediment. Under the arch is a shield surrounded by ornaments; on the key-stone is a small figure, and on the sides of the door a lion and a leopard. Above the cornice of the basement are two allegorical figures in bas-relief representing Strength and Vigilance; and, on the summit of the building, a statue of Minerva. Round the court are twelve large

figures in bas-relief, of which four, representing the Seasons, are remarkable for that beauty of design and execution which distinguish Gonjon's works. The eight others, not by the same artist, are inferior. The hotel de Carnavalet was the residence of the celebrated Madame de Sévigné and her daughter the Countess de Grignan. It is now occupied as a boarding-school. Strangers are admitted upon applying to the porter.

MAISON DES CARNEAUX, or DE LA COURONNE D'OR,
No. 11, rue des Bourdonnais.

This is a curious monument of the architecture of the 14th century. It was purchased, in 1363, by the duke of Orleans, brother to king John. The Gothic staircase to the left on entering, is extremely curious. Though disfigured by modern repairs, several parts of the elegant architecture are still entire, and there is perhaps no ancient building in Paris the ornaments of which are wrought with greater delicacy.

HOTEL CHANISOT,
No. 45, rue St. Louis, 1le St.-Louis.

The architecture and ornaments of this hotel are worthy of observation.

HOTEL DE CHATILLON,
No. 132, rue du Bac.

This hotel, built by L'Assurance, pupil of J. s Hardouin Mansard, is now occupied by the *Congrégation des Sœurs de St. Vincent de Paule.* (See page 148.)

HOTEL DE CLUNY,
No. 14, rue des Mathurins-St.-Jacques.

This hotel, in the florid Gothic style, was built, in 1505, by Jacques d'Amboise, Abbot of Cluny, on a part of the ruins of the *Palais des Thermes*, and is one of the finest specimens of the architecture of that period in Paris. The vault of the chapel, which is richly decorated, rests on a single column, of exquisite workmanship. Different statues which adorned the outside have been destroyed, but the delicately-wrought niches still remain. M. Belin, who occupies the most interesting part of the Hotel, as a printing-office, shows it to strangers.

HOTEL COLBERT,
No. 20, rue de l'Hôtel-Colbert.

Although called after his name, this house was never occupied by Colbert. The buildings round the court are decorated with bas-reliefs admired by artists. They represent Ceres, Peace and Plenty; a Philosopher conversing with one of his disciples; Vulcan making a car, having near him Cupid and two

female figures; three female figures, with various attributes; the Muse of History writing under the dictation of a woman with wings on her head; Apollo, surrounded by six Muses; the three other Muses, and Homer and Virgil.

HOTEL DU CONTROLEUR GÉNÉRAL,

No. 40, rue Neuve-des-Petits-Champs.

This spacious structure, erected after the designs of Louis Leveau, was formerly the residence of the minister of the finances, and was embellished with many rare and valuable objects of art. This mansion has been pulled down, and the Comic Opera House, the Passage Choiseul, and other buildings erected on its site.

HOTEL DE CRAUFURD,

No. 21, rue d'Anjou-St.-Honoré.

This handsome hotel formerly contained a fine collection of pictures and other works of art, but they have been sold since the death of M. Craufurd.

HOTEL DENON,

No. 5, quai Voltaire.

This hotel, once inhabited by the scientific Egyptian traveller, Baron Denon, was celebrated for its collection of antiquities. The Denon collection has been sold since the baron's death, in 1825.

MAISON LE DOUX,

No. 44, rue du Faubourg Poissonnière.

This house was built by Le Doux, in 1780, for his own habitation. The front presents a basement, forming a terrace behind which rise the first and second stories. The portico of the terrace, formed of four Doric columns, has a pretty appearance.

HOTEL DU PRINCE D'ECKMUHL,

No. 107, rue St.-Dominique.

This hotel, once called Hôtel Monaco, was formerly devoted to the reception of oriental ambassadors. Marshal Davout, Prince d'Eckmühl, died here in 1823. The hotel is now occupied by the Austrian ambassador.

HOTEL EGERTON,

No. 335, rue St.-Honoré.

This hotel, built by Henry Pussort, councillor of state, and uncle of the celebrated Colbert, was afterwards purchased by Adrien Maurice, duke de Noailles, and was called Hôtel de Noailles. Under Napoleon, it belonged to prince Lebrun, duke of Placentia and arch-treasurer of the Empire. It was sub-

sequently bought by Francis Egerton, earl of Bridgewater, upon whose death, in 1829, the hotel and garden were sold in lots.

HOTEL DES FERMES (FORMERLY DE SÉGUIER),

No. 55, rue de Grenelle-St.-Honoré.

This hotel has been the habitation of princes and illustrious personages. In 1573 it belonged to Françoise d'Orléans, widow of Louis de Bourbon, first prince of Condé. In 1612, it was the property of the duc de Bellegarde, who rebuilt and enlarged it, after the designs of Ducerceau. The new constructions were built, according to the custom of that time, of bricks connected by stone bracings. Pierre Séguier, chancellor of France, who purchased this hotel in 1633, having been chosen president of the *Académie Française*, after the death of cardinal Richelieu, his house became the place of assembly for that distinguished body till 1673, when Louis XIV granted them a hall in the Louvre. Towards the end of the seventeenth century, the farmers-general of the taxes purchased this hotel, and continued proprietors of it till the Revolution. The only part of the old building remaining is the principal entrance and the left wing. It is now occupied as a diligence-office, warehouses, a printing-office, etc.

HOTEL DU CARDINAL FESCH,

No. 70, rue de la Chaussée-d'Antin.

Cardinal Fesch expended an immense sum in the construction and embellishment of this mansion, which has been converted into several distinct dwellings.

MAISON ST.-FOIX, OR HOTEL D'OSMOND,

No. 8, rue Basse-du-Rempart, boulevard des Capucines.

This splendid mansion was built in 1775, by Brongniard. The vestibule is fine, and in the centre of the building is a magnificent and richly decorated staircase terminated by a cupola. Two terraces, round the court, are on a level with the first story, from which a grand flight of steps leads to the garden. The front towards the court presents a single story, having seven windows adorned with bas-reliefs, and is decorated with eight three-quarter Doric columns. The two wings projecting to the street form pavilions, adorned with Ionic columns, crowned by a pediment. In the right wing is a magnificent chapel. From the boulevard this façade produces a very striking effect. The countess d'Osmond, the present proprietor, forbids it to be shown to the public.

MAISON DE FRANÇOIS I,

Cours de la Reine, Champs-Élysées.

This house is ornamented with the beautiful sculpture executed

by Jean Goujon, for a mansion erected by Francis I, for his sister Margaret of Navarre, in 1527, at Moret, from whence was brought upon the project being formed of constructing new quarter at Paris, to be called *Quartier de François I.*

HOTEL FRASCATI,

No. 108, rue de Richelieu.

This is a gaming-house, which may be considered the second in Paris in point of *respectability*, as the company is *select*. *Ladies* are admitted.

MAISON DU CHANOINE FULBERT,

Quai de la Cité, corner of rue des Chantres.

Two ancient medallions representing Eloisa and Abelard, once distinguished the house of the atrocious Canon Fulbert, so often mentioned in the history of those unfortunate lovers, but at the Revolution they were broken to pieces. Some time ago a curious escutcheon was discovered containing portraits of Abelard and Eloisa, which, according to connoisseurs, are of a perfect resemblance.

HOTEL DE GALIFET,

No. 84, rue du Bac.

This hotel, built in 1785, after the designs of Legrand, for the marquis de Galifet, now belongs to his heirs. It was long occupied by the Minister for Foreign Affairs. Its situation is fine, the apartments are spacious and elegant, and the exterior architecture is rich. The hotel de Galifet was occupied by the duke of Northumberland during his residence at Paris, as the representative of his sovereign, at the coronation of Charles X.

HOTEL DE MADEMOISELLE GUIMARD,

No. 9, rue de la Chaussée-d'Antin.

This house, built by Le Doux, for a celebrated dancer at the opera-house, whose name it bears, is remarkable for its elegance. The portico is decorated with four columns, above which is a beautiful group in *Conflans* stone, representing Terpsichore crowned on earth by Apollo. The figures are by Le Comte, who also executed, in the recess behind the columns, a superb bas-relief, twenty-two feet in length by four in height, representing the triumph of Terpsichore. The nymph is seated in a car, drawn by Cupids, and preceded by Bacchantes; the Graces attended by Music, follow the car. Two fauns, playing on cymbals, indicate a dance in character. Above the entrance is an elegant small theatre, the ceiling of which was painted by Taraval.

HOTEL D'HOLLANDE,

No. 51, Vieille rue du Temple.

This hotel, built after the designs of Cottard, is remarkable for

the ornaments which decorate the buildings round the courts. Over the entrance, in the interior, is a bas-relief, by Remaudin, representing Romulus and Remus suckled by a wolf, and found by Faustula.

HOTEL DE JASSAUD,
No. 22, rue des Prêtres-St.-Paul.

This was formerly a palace belonging to queen Blanche. In the first court are remains of a curious cornice and turret. The sizers of the windows present cariatides.

TOUR ST.-JEAN-DE-LATRAN,
Place Cambrai, rue St.-Jacques.

We shall here notice a square tower of remote antiquity, situated in a court opposite the Collège de France. It is supposed to have been part of a palace inhabited by Clovis, but is built in among mean houses.

HOTEL KUNSKI,
No. 103, rue St.-Dominique.

This mansion, now called *Hôtel de Gramont*, possesses little attraction in its exterior, but nothing can be more magnificent than its interior decorations.

HOTEL LAMBERT,
No. 2, rue St.-Louis, ile St.-Louis.

The *ile St.-Louis*, which is now covered with houses and skirted with quays, was originally called *ile aux Vaches*; a name given to distinguish it from the *ile Notre-Dame*, of which it was a dependence. Henry IV conceived the project of erecting houses upon this spot, but the execution of it was reserved for Louis XIII. In 1614, a communication by means of a bridge was formed between the two islands, and all the houses in the *ile St.-Louis* were constructed before the middle of the same century.

Among these edifices the *Hôtel Lambert*, built by Leveau, is the most remarkable. The architecture is elegant, and the ornaments extremely rich. The court, which is small, is surrounded by buildings decorated with the Doric order. The staircase, between Ionic columns, which form the vestibule, is magnificent. The right wing has a front, along which extends a terrace, that commands a fine view. This front is decorated with pilasters of the Ionic order, crowned by an attic.

The apartments of the Hotel Lambert were ornamented by several celebrated painters; but the only room worth visiting, is a gallery, the ceiling of which presents several mythological subjects, by Lebrun. The works of art have been removed from the other rooms, or spoiled by neglect.

It was in the above-mentioned gallery that, in 1815, Napoleon,

regarding all as lost, held a long conversation with his minister Montalivet. In this hotel Voltaire dwelt when he formed the plan of *la Henriade*. It is now used as a dépôt for the beds of the royal guards.

MAISON LATHUILE,

No. 30, rue du Faubourg Poissonnière.

This pretty pavilion, was built in 1788, by M. Durand. The interior is decorated in a modern and elegant style. The front towards the garden, is adorned with a portico of four rustic columns, and four cariatides bearing an entablature. That to the court is ornamented with four Doric columns. The garden is in the English style. This mansion is inhabited by several families. Visitors are allowed to enter the court and garden.

HOTEL DE LONGUEVILLE,

No. 16, place du Carrousel.

This mansion, formerly the habitation of the dukes of Longueville and Elbeuf, is celebrated as the spot where the intrigues of the *Fronde* were formed during the minority of Louis XIV. It was afterwards used as a snuff manufactory, and now serves for the king's stables. (*See page 260.*)

MAISON DE ST.-LOUIS,

No. 5, rue des Marmouzets, aux Gobelins.

Such is the name of a spacious edifice, of which some interesting remains are still to be seen. In the court is a staircase ornamented with sculpture, which seems to be of the beginning of the 18th century. Near it is a turret. The court also contains a large cistern, which was formerly supplied from the Seine, by a subterranean aqueduct. The cellars will contain three thousand pipes of wine.

The only circumstances in favour of this house having ever been occupied by St. Louis, are the name it bears, and a medalion resembling that monarch, formerly over the entrance. It is now occupied by a dyer.

HOTEL DE LUYNES,

No. 33, rue St.-Dominique.

This hotel, after designs of Le Muet, is well decorated, and has a fine garden. The saloon has some beautiful Gobelin tapestry. It may be visited by giving a small fee to the porter.

MAISON,

No. 16, boulevard des Gobelins.

This edifice consists of an insulated pavilion, with a view on three sides. Two fronts only are decorated. The entrance at the end is adorned with two Doric columns. The grand front

presents in the centre an open vestibule, forming a terrace, and is composed of six Doric columns. Four statues in niches adorn this colonnade, and two others decorate the terrace. This mansion was built by Peyre, in 1762, who has here successfully imitated the pure and severe style of Palladio.

BUREAU DES MARCHANDS DRAPRIERS,

No. 11, rue des Déchargeurs.

This edifice was the hall of the drapers' company. It was erected about the middle of the 17th century, after designs by Liberal Bruant. It is of bastard Doric architecture, and now serves as the dépôt-general des Bonneteries de France.

HOTEL DE MÈSMES,

No. 51, rue St.-Avoye.

(See hôtel de St. Aignan.)

HOTEL DE MIRABEAU,

No. 6, rue de Seine.

This house is so called because the father of the celebrated Mirabeau resided in it. Queen Margaret, first consort of Henry IV, died in this hotel.

HOTEL DE MONTHOLON,

No. 23, boulevard Poissonnière.

This hotel, constructed by Soufflot le Romain, nephew of the architect of the church of St. Geneviève, has several large suites of apartments. The front, of the Ionic order, combines the noble and severe style, with a pure imitation of the antique. The internal decoration corresponds by the richness and taste of the ornaments. In the principal drawing-room is a ceiling painted by Robin.

GRAND HOTEL DE MONTMORENCY,

No. 10, rue St.-Marc.

This spacious and magnificent hotel, built in 1704, after the designs of L'Assurance, belonged at the Revolution to the duke de Montmorency. The façade is of the Ionic order, after the designs of Perini. The entrance, adorned with four Ionic columns, is remarkably grand. The vast garden was destroyed, to form the passage du Panorama; and a part of the hotel was demolished, upon the prolongation of the rue Vivienne to the boulevard.

HOTEL DE MONTMORENCY LAVAL.

No. 29, boulevard du Mont Parnasse.

This spacious and handsome mansion, which once belonged to the noble family whose name it bears, was the scene of a magnificent entertainment upon the marriage of madame Clotilde de

France to the king of Sardinia. At the Revolution it became the property of M. Mirande, Secretary to Barras, who enlarged and embellished it for the reception of brilliant parties in the time of the Directory. After passing into the hands of Mr. Parker, an American gentleman, and M. Roullin, an army contractor in the time of the empire, it is now the property of M. Santerre, a nephew of the famous brewer of that name, who acted so conspicuous a part at the execution of Louis XVI. It is occupied by Mr. E. Houseal, director of the only Protestant academy in Paris authorised by the University. The billiard-room has been consecrated as a chapel; the splendid stucco music-room is now a dormitory; and the out-houses have been converted into spacious school-rooms.*

HOTEL DE NIVERNOIS,

No. 10, rue de Tournon.

This hotel, once inhabited by the late duchess dowager of Orleans, has been converted into barracks for the gendarmes. The principal saloon was magnificent, and the dining-room was handsomely decorated. Most of the ornaments have been destroyed, and stables have been erected upon the garden.

HOTEL D'OIGNY,

No. 6, rue Grange-Batelière.

This hotel was a gaming-house, which took precedence of all the others in Paris. It is now the property and residence of M. Aguado, the banker.

HOTEL OF THE LATE DUCHESS-DOWAGER OF ORLEANS,

No. 58, rue St.-Dominique.

This magnificent hotel was formerly inhabited by the venerable magistrates of the family of Molé. It was long the residence of the prince de Cambaceres, arch-chancellor of the empire.

MAISON D'ORLIAN,

No. 3, rue du Mont-Parnasse.

This hotel was built in 1775, by Poyet. Both fronts are decorated by two cariatides raised on pedestals, and bearing a Doric entablature. Above the windows is a large bas-relief, representing the triumph of the fine arts. This mansion resembles the elegant casinos of Italy.

HOTEL D'ORSAY,

No. 35, rue de Varennes.

This hotel possesses two ceilings, by Taraval; one, representing the apotheosis of Psyche, and the other, Cupids floating in the air.

* See HOUSEAL'S PROTESTANT ACADEMY.

the building is in bad repair, but is worth a visit. Admission is sometimes granted by M. Seguin, the proprietor, upon being addressed by letter (post paid).

HOTEL DE PRASLIN,
No. 54, rue de Bourbon.

This hotel has a garden like a terrace, commanding one of the finest views in Paris. It is occupied by Madame de l'Épine.

HOTEL DE LA REYNIÈRE,
No. 1, Rue des Champs-Élysées,

This was once the residence of the famous M. Grimod, author of the *Almanach des Gourmands*. It is now hired from the government, and occupied by the Russian ambassador. The duke of Wellington has resided here several times.

HOTEL DE RICHELIEU,
No. 30, rue Neuve-St.-Augustin.

This hotel, built in 1707, after the designs of Pierre Levé, was bought in 1757 by marshal de Richelieu, who adorned it with the most rich and elegant objects of the arts. Upon the garden several streets have been formed. The front is of great beauty.

HOTEL DE LA ROCHEFOUCAULD,
No. 12, rue de Seine.

This spacious hotel, in which the great Turenne passed his childhood, has been demolished, and a new street, called the *rue des Beaux-Arts*, opened upon its site.

HOTEL DE ROHAN MONTBAZON,
No. 18, rue de Béthizi.

In this small hotel dwelt the unfortunate Gaspard de Coligni, admiral of France; and here he was murdered during the massacre of St. Bartholomew's day. This house was afterwards occupied by the Seigneurs de Rohan-Montbazon. The balcony is very ancient. It is now occupied by a *restaurateur*, who has taken for his sign à l'*Amiral Coligni*.

HOTEL DE SENS,
No. 1, rue du Figuier.

These interesting remains are now used as a waggon-office, but signs of their ancient grandeur, in the portal, the postern, the towers, embrasures, and battlements, are still to be seen. The hotel de Sens was erected in the 15th century, and in the reign of Francis I was inhabited by the chancellor of France.

HOTEL DE SOMMARIVA,*No. 4, rue Basse-du-Rempart.*

This mansion is enriched by the Terpsichore and the Magdalen of Canova, and contains a very superior collection of pictures, which may be seen on Thursdays, in summer, by inscribing the name at the porter's lodge a few days beforehand.

HOTEL DE SULLY,*No. 143, rue St.-Antoine.*

This edifice, is remarkable as the work of Ducerceau, and the residence of the celebrated minister whose name it bears. It is in a good state of preservation. A school of commerce has been established in it. Visitors enter by the shop on the left.

HOTEL TALLEYRAND,*No. 2, rue St.-Florentin.*

This is a spacious and handsome mansion, the entrance of which is ornamented with columns, but it is chiefly remarkable for being the property and residence of the prince de Talleyrand, who so long figured in the diplomatic circles of Europe.

HOTEL THÉLUSSON,*No. 28, rue de Provence.*

This truly magnificent hotel was sold, in 1822, and the rue d'Artois prolonged upon its site.

HOTEL DU TRÉSORIER,*Cour de la Sainte-Chapelle.*

The façade of this hotel is opposite the Sainte-Chapelle. It is composed of three rows of four columns and four pilasters, of the Doric, Ionic, and Corinthian orders, which rise one above the other.

HOTEL D'UZÈS,*No. 178, rue Montmartre.*

This hotel, built by Le Doux, is remarkable for the triumphal arch which forms the entrance. For some years it was inhabited by the Director-General and the Administration of Customs, but it now belongs to M. Delessert, the banker.

HOTEL DE VALENTINOIS,*No. 105, rue St.-Dominique.*

This fine hotel, now inhabited by private families was built after the designs of Cartona.

HOTEL DE VENDOME,*No. 34, rue d'Enfer.*

This handsome mansion was built, in 1707, by a community of



Durand

COLUMN OF THE PLACE VENDÔME.

ussian monks, who had a convent in its vicinity. It was afterwards purchased by the duchess de Vendôme, and took her name. It has a communication with the garden of the Luxembourg, by means of an iron gate. This hotel is now occupied as *Ecole des Mines*.

HOTEL WAGRAM.

See *Hôtel des Affaires Étrangères*, page 259.

Nearly all the principal streets in the faubourg St.-Germain contain magnificent hotels. In the rue de Monsieur are two or three spacious mansions built by Brongniard. There are many other hotels in Paris which display much taste in architecture and decoration, but they are too numerous to describe.

CHAPTER XI.

PLACES, TRIUMPHAL ARCHES, COURTS, AND PASSAGES.

PLACES.*

PLACE VENDÔME.

This place, called originally *place des Conquêtes*, and afterwards *place Louis-le-Grand*, was formed upon the site of an hotel erected in 1605 by the duchess de Mercur, which passed into the family of Vendôme upon the marriage of Françoise de Lorraine, only daughter of the duke of Mercœur, with Cæsar duke of Vendôme, son of Henry IV and Gabrielle d'Estrées. At the suggestion of the marquis de Louvois, who succeeded Colbert

The term *square* cannot properly be applied to all those places surrounded with buildings which the French call *places*, as they use the same denomination for every open space skirted by houses, whether they are squares, triangles, circles, crescents, or octagons. Of these *places* there are about 80. We will mention those which, by their extent, regularity, or beauty, deserve to be noticed.

as surintendant des bâtimens, Louis XIV purchased the hôtel Vendôme, in 1685, for 660,000 livres; and all the buildings that composed it were demolished, with the design of forming a square, to be surrounded with public buildings, and among others the royal library, the ministerial edifices for the different academies, and hotels for ambassadors. The works were in a state of forwardness, when in consequence of the death of Louvois, the execution of the project was abandoned. Some years after, the king presented to the city of Paris the ground and the materials collected upon it, with power to sell them, upon condition that a *place* upon another plan should be formed, and that the city should erect an hotel in the faubourg St.-Antoine for the *mousquetaires noirs*. The property was ceded for 620,000 livres to the Sieur Mansart, who erected the place as it now appears. Mansart, who furnished the first plans to Louvois, was charged to prepare the second. The form of the Place Vendôme is octagonal, and the dimensions are 450 feet by 420. Two new streets, called the *rue de la Paix* and the *rue Cassini*, opened about 20 years ago, contribute greatly to the embellishment of this Place. The style of the buildings which surround the Place Vendôme is a basement surrounded by Corinthian pilasters. The basement forms arcades ornamented with rustics. In the centre of each front is a projecting mass crowned by a pediment, in which are the royal arms, etc. The entrance to each house is formed by an arched door-way, the key-stone of which is ornamented with a fine mask. A beautiful equestrian statue of Louis XIV, erected in the middle of this place in 1699, was destroyed on the 10th of August, 1792. In the centre of the Place Vendôme stands the famous triumphal pillar, which Napoleon erected to commemorate the success of his arms in Germany, in the campaign of 1805. It rests upon the foundation of the statue of Louis XIV, built upon piles at the depth of 30 feet below the surface of the ground. It was begun in 1806, and completed in 1810. It is an imitation of the pillar of Trajan at Rome, of which it preserves the proportions on a scale larger by a twelfth.

total elevation is 135 feet,* and the diameter of the ft is 12 feet. The pedestal is about 22 feet in height, from 17 to 20 in breadth. The architects Gondouin and Lepère presided over the execution of all the parts; in order to regulate such a variety of operations, and direct such a number of artists towards the same object, the celebrated Denon was placed at their head. The pedestal and shaft are built of stone, and covered with reliefs, in bronze (representing the various victories of the French army), composed of 1200 pieces of cannon taken from the Russian and Austrian armies. The bronze employed in this monument was about 360,000 pounds weight. The column is of the Doric order. The reliefs of the pedestal represent the uniforms, armour, and weapons of the conquered troops. Above the pedestal are garlands of oak, supported at the four angles by eagles, in bronze, each weighing 500 pounds. The main door, of massive bronze, is seven feet in height and three feet eight inches in breadth, and is decorated with crowns of oak, surmounted by an eagle of the finest finish; above the door is a bas-relief representing two figures of Fame supporting a tablet, upon which is the following inscription, no longer visible, it having been covered with a bronze plate:—

Napoleo Imp. Aug.

Monumentum belli Germanici

Anno MDCCCXV.

Trimestri spatio, ducto suo, profligati, ex ære capto,
Gloria exercitus maximi dicavit.

The side in which is the door was executed by Gédouin, the opposite one by Renaud, and the two others by Beauvallet. All the ornaments are by Gillé.

The bas-reliefs of the shaft pursue a spiral direction from the base to the capital, and display, in chronological order, the principal actions of the campaign, from the departure of the troops from Boulogne to the battle of Austerlitz. The figures are three feet high; their number is said to be 2,000, and the length of the

In some books the elevation is stated to be much greater, but above is the exact height.

spiral band 840 feet. The first plate commences in an apex, and exhibits the sea bounded by the horizon; it then represents the small and afterwards the large billows, and lastly, the famous Boulogne flotilla! The next plate contains the passage of the Rhine by the army on the 26th and 27th of September 1805. Rather higher are seen Napoleon, and the king of Wirtemberg holding an interview; on the left, Virtue and Merit are displayed in the act of bestowing rewards, and a dragoon receiving the cross of the legion of honour from the hands of the emperor: the succeeding plates contain a regular series of Napoleon's victories. A *cordon* or band, ascending in the same direction as the bas-reliefs, divides them and bears inscriptions of the actions which they represent. The designs of these bas-reliefs were furnished by Bergeret, and executed by 31 sculptors, including mademoiselle Charpentier.

Above the capital is a gallery, which is approached by a winding staircase of 176 steps. Upon the capital is the following inscription:—

Monument élevé à la gloire de la grande armée,
Par Napoléon le Grand,
Commencé le xxv août, 1806, terminé le xv août, 1810,
Sous la direction
de D. V. Denon,
MM. J. B. Lepère et L. Gondoin, architectes.

The capital is surmounted by an acroterium, upon which formerly stood the statue of Napoleon, 11 feet in height, and weighing 5,112 pounds. This has been replaced by a *fleur de lis* three feet in height, and the white flag now waves upon its summit. The platform upon which this sumptuous monument rests is of white marble, forming three steps, each four inches and a half in height. The iron railing which surrounds the column is four feet and a half in height, and encloses an area of 172 square feet. Beyond the railing are 20 granite posts; those at the angles are surmounted by elegant lamps, 12 feet in height.

The execution of this column presented great difficulties which were surmounted by means of several ingenious processes. The nucleus of the column being of stone

and its covering of bronze, it became necessary to calculate and prevent two opposite effects; namely, the splitting of the circular masses of stone on the one hand, and the dilatation of the plates of metal on the other. The first inconvenience was obviated, by great care in the cutting, finishing, and placing of blocks of the finest hard stone that could be procured; and that nothing might be apprehended from the second, and all influence of the atmosphere might be prevented, it was necessary that the plates should neither be soldered together, nor fixed in any way into the stone. With this view, on each of the 98 layers of stone which compose the column, were reserved 12 projecting bodies, in the form of *sabots*, to which the bas-reliefs are hooked; and thus, by the play left to the hooks, and the detachment of the bas-reliefs, every accident is prevented. Thus adjusted, they fit exactly to the shaft and to each other, without the joinings being apparent. A considerable obstacle presented itself from the juxtaposition of the bas-reliefs: this was overcome by means of a machine consisting of lumber cylinders of the same diameter as the pillar. These were divided into two parts, moveable upon an axle-tree; the one placed vertically and the other horizontally. One of the plates was placed on each of these, and then, by a counterpoising effect, the two parts of the cylinder were brought together or separated, as required, till the plates were adjusted properly and soldered. The total expense of this sumptuous monument was 1,500,000 fr. (63,000*l.*) From its vast mass and happy position, this column produces an astonishing effect, when seen from the boulevard or the garden of the Tuileries; and on examining the details, appears to be a rich and noble monument, although, on account of the imperfect manner in which the bronze was made, and part of the copper given out having been purloined, it will ever be of a bad colour and have a dull appearance. The view of Paris and its environs from the gallery of the column is delightful. To obtain permission to ascend it, application must be made personally at the *Direction des Travaux des Monuments Publics*, No. 29, rue de l'Université, or by letter

addressed to *Monsieur le Directeur*. The office is open every day from 11 to 4. In summer the column may be ascended from 9 in the morning till 6 in the evening, in winter from 12 till 4.

PLACE-ROYALE.

This Place was formed upon part of the ground occupied by the celebrated palais des Tournelles, constructed under Charles V. At a tournament held in this palace in 1559, in honour of the marriage of Elizabeth, daughter of Henry II, with Philip II of Spain, the count of Montgomery broke a lance against Henry's helmet, and the king received a wound in the eye which he survived only 11 days. Catherine de Médicis, his queen, abandoned the palais des Tournelles, and, in 1565, ordered it to be demolished. The inner court was then converted into a horse-market, and continued to be devoted to that purpose till 1604, when Henry IV began the construction of the Place-Royale. It was in the remains of the Palais des Tournelles that Henry IV established the first manufactory of gold and silver stuffs ever known in Paris. That side of the place which is parallel to the rue St.-Antoine, was built at the king's expense, and afterwards sold. The rest of the ground was sold to builders upon condition of their erecting pavilions similar to those built by the king : the works were terminated in 1612, and the same year, Mary de Médicis gave a magnificent tournament there, on account of the double alliance contracted between France and Spain. This Place, surrounded by 35 pavilions, is a perfect square of 432 feet. On the ground-floor are piazzas open to the public. The pavilions are built of stone and brick, with very lofty roofs, covered with slate. The piazzas are decorated with pilasters without entablature or cornice ; and above them rise two stories, besides the apartments formed in the roof. Two pavilions are much higher than the others, and have larger roofs. The one towards the *rue Royale* was called *le pavillon du Roi*, the other *le pavillon de la Reine*. They are both decorated with Doric pilasters, crowned by an entablature.

The Place is paved along the piazzas to the breadth of a wide street, and the remainder is enclosed by an iron railing, within which are grass-plats and walks. This kind of garden is entered by four large and two small gates. The railing was executed in 1685; it cost 35,000 francs, and the expense was defrayed by the proprietors of the houses forming the square, which were then considered as the largest and finest in the capital. The Place-Royale was at that period the general resort of the fashionable world. At present this part of the town is any thing but brilliant. Within a few years the Place has been embellished by two rows of trees. In 1639, Cardinal Richelieu caused an equestrian statue of Louis XIII to be erected in the centre of the Place-Royale. This statue was destroyed in September, 1792, and the place afterwards took the name of *Place des Vosges*. After the restoration, Louis XVIII issued an ordonnance for the re-erection of the statue, but it was not carried into execution till 1829, it being first exposed to public view on the 4th of November (St. Charles's day) of that year. It was executed in marble by Dupaty and Cortot, and is considered a striking likeness. The monarch is habited *à la romaine*. The head is expressive of dignity, the figure well seated, and the draperies elegantly thrown; but the horse is ill proportioned, and the group, taken in the *ensemble*, is cold and stiff. In the centre, a beautiful fountain was constructed, under Napoleon, consisting of an octagonal basin, into which the water, after playing to a considerable height, fell in the form of a wheat-sheaf. This fountain was necessarily destroyed for the re-erection of the statue. In the centre of four grass-plats, corresponding to the angles of the pedestal, four fountains were formed in 1825. The water issues from a circular shell, falls in a sheet into a much larger shell, the edge of which is pierced all round, and descends from thence into a basin.

PLACE DES VICTOIRES.

This Place was formed in 1685, by order of Marshal François d'Aubusson, duke de la Feuillade, who deter-

mined to erect a statue in its centre in honour of Louis XIV. The city of Paris concurred in the purchase of the houses and gardens which previously occupied the site, and its construction was commenced by the architect Prédot, after the designs of Jules François Mansart. Its form is the segment of a circle, whose diameter is 24 feet. The style of architecture of the surrounding houses is uniform, consisting of a range of Ionic pilasters resting upon a basement of arcades. In the centre, upon a marble pedestal, was a magnificent pedestrian statue, in gilt lead, of Louis XIV, in his coronation robes, treading a Cerberus beneath his feet and crowned by Victory. At the angles of the pedestal, four bronze figures of nations in chains, represented the power of the monarch and the success of his arms. A few days before the *fête de la Fédération* (July 14, 1790), the figures at the angles were removed to the court of the Louvre, from whence they were afterwards transported to the Hôpital des Invalides.* The statue was destroyed on the 10th of August, 1792, and the place took the name of *Place des Victoires Nationales*. In 1806, a colossal naked statue, cast in bronze by Rémond, after the designs of Dejoux, was erected in honour of General Desaix. The indecency of this figure induced the government to remove it previous to the restoration, and at that period it was destroyed. Upon the second return of the king (in 1815), it was decided that a marble equestrian statue of Louis XIV should be erected in the Place des Victoires, and M. Bosio, a member of the Institute, was charged to prepare a model. When the latter was nearly completed, an ordonnance of the king, dated April 14, 1819, decreed that the monument should be executed in bronze. The pedestal, formed of five immense blocks of Carrara marble, was erected after the designs and under the direction of Alavoine. This statue, which is 14 feet in height, exclusive of the pedestal, was cast in three parts, under the direction of M. Carbonneaux, after the model of M. Bosio, and dedicated on the 25th of August, 1822. The monarch, in the habit of

* See page 224.

the Roman emperors, and crowned with laurel, holds in his left hand the bridle of his prancing charger, and in his right a truncheon. The king's countenance is expressive of dignity, and the costume is happily chosen to convey the idea of power. The horse is rather heavy, but is well made and full of spirit. The entire mass, which weighs nearly 16,000 lbs. is merely supported by the hinder legs and tail of the horse. The pedestal is decorated with two bas-reliefs, representing the passage of the Rhine by Louis XIV, in 1672, and the monarch upon his throne, distributing military decorations. On one end is the inscription, LUDOVICO MAGNO; and on the other, LUDOVICUS XVIII ATAVO SUO. The circular marble pavement out of which the pedestal rises is surrounded by palisades fenced by cast-iron posts.

PLACE DU CARROUSEL,

See page 150.

PLACE LOUIS XVI.

It is difficult to conceive how a spot so advantageously situated as that which forms this Place should have remained so long neglected. It was, till the reign of Louis XV, a vast, unoccupied, irregular space which, lying between the garden of the Tuileries and the Champs-Élysées, was detrimental to the beauty of both. After the peace of Aix-la-Chapelle, the city of Paris determined upon the erection of a statue to Louis XV, *le Bien-Aimé*. For this purpose the king appropriated the vacant spot above mentioned, between the garden of the Tuileries and the Champs-Élysées. Upon this spot the Place Louis XV was commenced in 1763, after the designs of Gabriel, but was not completely finished till 1772. Its length from north to south, is 750 feet, and from east to west 528. The plan, which is octagonal, is marked out by fossés, 72 feet in breadth by 14 in depth, surrounded with balustrades, and terminated by eight pavilions, decorated with garlands. Along the balustrades are footpaths ascended

by steps. Instead of forming an interruption between the Tuileries and the Champs Élysées, the Place Louis XV seems to prolong the dependencies of the palace. The place derives great beauty from the objects which surround it. The terraces of the garden of the Tuileries bound it on the east. The Champs-Élysées lie on the west. On the north are seen two spacious and magnificent edifices which, divided by the rue Royale, afford a view of the church de la Madeleine, and to the south are the pont Louis XVI, and the Chamber of Deputies. Along the left bank of the Seine are seen a line of magnificent edifices, and beyond the Chamber of Deputies appears the splendid dome of the Invalides.

At the entrance of the Champs-Élysées are two lofty pedestals surmounted by groups in marble, by Coustou, junior, each representing a restive horse checked by a groom. These groups correspond with two others at the western entrance of the garden of the Tuileries, but in execution are far superior to them. The former were brought to Paris from Marly, in 1794.

The two edifices on the north side are each 288 feet in length ; and the rue Royale, which separates them, is 90 feet wide. The fronts are terminated by two projecting pavilions, between which, on the ground-floor, is a gallery formed by arcades, ornamented with rustics. From this basement rise 12 Corinthian columns, surmounted by an entablature and a balustrade. The basement of each pavilion supports four columns of the same order, crowned by a pediment above which rises a cluster of armour. At the first story is a second gallery behind the columns. The tympanums of the pediments are adorned with bas-reliefs. The pavilions are likewise ornamented with niches, medallions, and consoles. These structures were erected by Potain, after the designs of Gabriel. The aim of the architect seems to have been to rival the production of Perrault in the colonnade of the Louvre. The coupling of the columns, which is considered the chief defect in Perrault's plan, is certainly avoided in that of Gabriel ; but still connoisseurs in general give the palm to the former. The building nearest to the garden of the Tuile-

was formerly occupied as the *garde-meuble de la couronne*,* and contained an immense number of valuable and curious objects. Under Napoleon, it was appropriated to the residence and offices of the minister of the marine and colonies, who still dwells in it. Upon the summit of the roof a telegraph has been erected to correspond with Brest. The building on the opposite side of the rue Royale is inhabited by private families.

The equestrian statue of Louis XV, which was cast in bronze by Gor, after a model by Bouchardon, was destroyed on the 12th of August, 1792. § At that period the place was called *place de la Révolution*. In 1800, upon a decree being issued for the erection of a departmental column in the centre, it assumed the name of *place de la Concorde*. In 1814 the name place Louis XV was restored. On the 10th of January, 1816, Louis XVIII issued an ordinance for re-erecting the statue of Louis XV. After the accession of Charles X, it was resolved that the statue of Louis XV should be erected in the centre of the *rond point* of the Champs-Élysées, and that of Louis XVI in the place Louis XV, the name of which from that period was to be changed to *place Louis XVI*. Bosio was charged with the execution. The unfortunate monarch is represented with his eyes directed towards heaven, supported by an angel.

A proposition for the cession of the Place Louis XVI and the Champs Élysées to the city of Paris, upon condition of the sum of 2,250,000 fr. being expended in their embellishment within the space of five years, having been acceded to by the municipal council, a bill for the legal transfer of the ground from the state to the

* For *Garde-Meuble* see page 256.

§ Considerable difficulty was found in forcing this statue from the pedestal; a foot of the horse still remained in the socket, upon which a wit observed, "*Royalty has yet one foot in the stirrup.*" This statue was succeeded by a monstrous figure of Liberty, in plaster. At its feet were murdered, from the 21st of January, 1793, to the 3d of May, 1795, more than 800 persons, of both sexes and all ages. Every party and every faction by turns conducted others, and were themselves conducted, to the scaffold erected on this place.

city was introduced to the chambers in 1829, and passed. In the beginning of 1830, the sum of 1,800,000 fr. was voted by the municipal council for the works in the Place Louis XVI, and their execution entrusted to M. Lusson, whose designs obtained a preference over those presented by his competitors. The execution of the plan was commenced in May of the same year, and three years fixed for its completion. The Place will form a parallelogram intersected by two wide streets, in the centre of which will stand the group of Louis XVI. The angles of the Place will thus be divided into four other parallelograms, to be surrounded by palisades, and skirted with causeways; the palisades will be separated from distance to distance by pillars crowned with vases, to correspond with those in the rue de Rivoli. The entrance to the Place, from the rue Royale and the pont Louis XVI, will present lofty pedestals surmounted by horses in marble, resembling those forming the entrance from the Champs Elysées and the garden of the Tuileries. On the side next the Champs Elysées will be two grass-plats in an oblong shape, and beyond them two guard-houses. In each of the four parallelograms above-mentioned it is intended to erect a magnificent fountain in bronze, 40 feet in height, ornamented with allegorical figures of rivers, tritons, naiads, and sea-monsters, who will throw forth the water into a basin. This magnificent Place will be completed by the erection of cast-iron pillars bearing lamps, which will be lighted with gas.

The events that have rendered this spot famous are so identified with its history, that we present them to our readers in the following chronological order :—

May 30, 1770.—During the rejoicings at the marriage of the Dauphin (afterwards Louis XVI), a fatal accident occurred, which caused the death of 3,000 persons, who after a discharge of fire-works, rushed towards the rue Royale, where, unfortunately, an opening had been made in the ground, and the materials for several unfinished houses lay scattered in the street.

July 12, 1789.—Prince Lambesc, who was stationed here with his regiment to prevent the assembly of the mob, was pursuing an individual near the gate of the Tuileries, when the latter was thrown down by the prince's horse. This spread alarm

throughout all Paris, and was the signal for the attack upon the *style*.

July 13.—The garde-meuble was broken open, and two pieces of cannon, many muskets, ancient armour, and other valuable articles carried off.

Aug. 9, 1792.—A patrolle, called the royalists, was unexpectedly attacked here in the night. The abbé Bonnyn de Boven, who was at their head, escaped into a neighbouring house; but, seeing his comrades engaged, precipitated himself from the first floor upon the bayonets of the assassins, who cut off his head on a post, the famous Mademoiselle Throuenne holding his hands. M. Lulan, journalist, met with the same fate.

Sept. 17.—A great number of articles were stolen from the garde-meuble.

The National Convention celebrated a *fête* upon this place for the liberty of Savoy.

Jan. 21, 1793.—Louis XVI suffered death on this place, where the following persons also subsequently perished by the guillotine:

July 17, Charlotte Corday; *Oct. 2*, the deputy Brissot and 20 of his colleagues; *Oct. 16*, Marie Antoinette, consort of Louis XVI; *Nov. 14*, Louis Philippe Joseph, duke of Orleans; *March 10, 1794*, the faction called the Hebertists, Maratists, and Organists, to the number of 19, including Hebert; *April 8*, the faction called the Dantonists, including Danton, Camille-Desmoulins, Héraut de Séchelles, Fabre d'Eglantine, etc.; *April 15*, the faction called the Atheists, composed of Bishop Gobel, Chaumette (*procureur* of the Commune), Anacharsis Clootz (a Russian and Deputy), the wife of Camille-Desmoulins, of Hebert, etc.—*May 12*, Elisabeth Philippine Marie Hélène of France, sister of Louis XVI; *July 28*, Robespierre and his brother, Georges, mayor of Paris, and commander of the National Guards, Couthon, and Couthon, all members of the Committee of Public Safety, and several others; *July 29*, 70 members of the Commune of Paris; *July 30*, 12 other members of the Commune.

A monument, called a *montagne*, was raised on the Place Louis XV, in honour of Marat.

April 10, 1814.—The Russian, Prussian, and Austrian armies were reviewed, and *Te Deum*, according to the Greek ritual, was sung, for the triumph of the Allies, and the Restoration of the Bourbons, at an altar raised in the middle of this Place, while a salute of 100 guns was fired. The Parisian National Guards were all under arms.

PLACE DU PALAIS-BOURBON,

See page 197.

PLACE DU PALAIS-ROYAL,

See page 177.

PLACE DU CHATELET,

At the foot of the Pont-au-Change.

Upon the site of this place, which is a square of 12 feet, stood an ancient building called the Châtelet, consisting of a court of justice and a prison. The court was suppressed at the Revolution, and the building demolished in 1802. Previous to this period, the rue St.-Denis was approached from the quay by a dark narrow passage above which were some old towers. This demolition was of great advantage to the neighbourhood, as, instead of narrow unwholesome alleys, an open airy place surrounded by handsome houses has been formed, to which the name of the old building has been given. In the centre is an elegant fountain, called *la Fontaine du Palmier*, or *la Colonne du Châtelet*, erected in 1808, after the designs of M. Bralle. It consists of a circular basin 20 feet in diameter, with a pedestal and column in the centre, 58 feet in elevation. The shaft of the latter represents the trunk of a palm-tree, and the capital the branches. Upon the pedestal are four fine statues, by Boizot, representing Justice, Strength, Prudence, and Vigilance, which join hands and encircle the column. The shaft is divided by bands of bronze gilt, bearing the names of the principal victories gained by Napoleon. At the angles of the pedestal are cornucopiæ terminated by fishes' heads, from which the water issues. Two sides of the pedestal are ornamented with eagles encircled by large crowns of laurel in relief. Above the capital are heads representing the Winds, and in the centre a globe, which supports a gilt statue of Victory holding forth a crown of laurel in each hand. The chamber of notaries occupy the house No. 1, upon the place du Châtelet, where houses and other real property are sold by auction. Goods seized by warrants issued by magistrates are sold by auction in the open place on Wednesday and Saturdays.

PLACE DAUPHINE.

This place, which opens upon the Pont-Neuf, was formed in 1608, and received its name in honour of the birth of the dauphin, afterwards Louis XIII. Its form

is that of an acute triangle, and the houses which surround it are irregularly built of stone and brick. In the centre is a fountain, after the designs of Percier and Fontaine, erected in 1803, to the memory of general Desaix, who fell at the battle of Marengo. It is composed of a cippus, surmounted by the general's bust, which is crowned by a military genius under the figure of a young man. The Po and the Nile, with their attributes, are represented upon a circular bas-relief. Two figures of Fame are engraving upon escutcheons, the one, **TREBES** and the **PYRAMIDS**, the other, **KRHL** and **MARENGO**. Upon the pedestal, the name of the hero appears in letters of gold, encircled by a garland of oak, and below are inscribed what are said to have been his last words, but which were not uttered by him, as he never spoke after he received the fatal shot:—“*Allez dire au premier consul que je meurs avec le regret de n'avoir pas assez fait pour vivre dans la postérité.*”

A military trophy is placed behind the pedestal, and upon its base are two inscriptions, besides a list of the names of more than 600 persons who subscribed for the erection of the monument. On account of the continual splashing of the water the names are already nearly illegible. The water flows into a circular basin from four lions' heads, in bronze, fixed in the pedestal.

PLACE DE GRÈVE.

The word *grève* means a *strand* or *shore*. The principal ornament of this place is the Hôtel-de-Ville; the houses for the most part are old, and bear marks of the Gothic architecture in use among our forefathers. Towards the south it is open to the quay. It is worthy of remark that the first experiment of lighting by gas, in Paris, was made at a *café* in this place. The Place de Grève has long been the spot where criminals are executed. The punishment of death is rare in Paris, and the only mode of inflicting it, now allowed by the laws of France, is by the guillotine. During the Revolution hundreds of innocent victims were sacrificed here. At that period the guillotine was erected in the centre of the place; it is now put up near the foot-path which ex-

tends along the parapet of the quay. Allusion is made to this celebrated spot in Prior's humorous song of the thief and the cordelier, which begins—

Who has e'er been at Paris must needs know the *Grève*,
The fatal retreat of the unfortunate brave.

Persons desirous of seeing the guillotine without witnessing an execution, may do so by writing to M. Henri No. 31, rue des Marais, stating what day and hour will be agreeable to them. M. Henri will then give orders for the fatal instrument to be put up in one of the courts of a house, No. 13, rue du Pont-aux-Choux. The fee required is 15 francs, but the party may consist of any number of persons.

PLACE DU PALAIS DE JUSTICE.

See page 214.

PLACE ST.-SULPICE.

When Servandoni constructed the portico of the church of St.-Sulpice, it was his intention to open an area or place in its front, and to construct two fountains upon the same axis as the towers of the church. The place was begun in 1754, about 12 years after the portico was finished, but the fountains were never executed. A superb building for a seminary, recently erected, completes the regularity of the place St.-Sulpice. Napoleon determined that a fountain should be built in this place, and M. Destournelles was charged to furnish the design. It stood in the centre of the spacious area, but has been removed to the marché St.-Germain, and it is intended to erect a grander one upon its site.

PLACE DE LA BASTILLE,

Boulevard St.-Antoine.

The Bastille, so celebrated in the history of France, was attacked and captured by a revolutionary mob on the 14th of July, 1789. In May and June of the following year it was demolished, in pursuance of a decree

of the national assembly ; and part of the materials were employed in the construction of the pont Louis XVI. Its site now forms the place de la Bastille, and the moat is converted into a basin for boats passing through the new canal. In the centre of the place, the construction of a fountain was begun by order of Napoleon, the preparatory works of which have been continued since the restoration, but the original plan has been abandoned. According to the design presented to Napoleon, by De-non, a semicircular arch over the canal St.-Martin was to bear a bronze elephant more than 72 feet high, including the tower supported by the animal. The water was to issue from the trunk of this colossal figure; each of whose legs was to measure six feet in diameter, and in one of them was to be a staircase leading to the tower. Instead of the elephant this fountain is to be ornamented with an allegorical statue, 24 feet high, representing the city of Paris, by Cortot. At the angles will be four statues, 16 feet in height, of the Rhine, the Rhone, the Loire, and the Seine, by Roman, Petitot, Pradier, and Wanteuil. A full-sized plaster model of the stupendous elephant, as well as of 24 bas-reliefs that were intended to adorn the pedestal, may be seen in a shed near the spot. Tickets of admission are obtained by applying personally at the *Direction des Travaux des Monumens publics*, No. 29, rue de l'Université, or by letter addressed to *M. le Directeur*.

PLACE DE L'ÉCOLE,

Northern extremity of the Pont-Neuf.

A celebrated school attached to the church of St.-Germain-l'Auxerrois existed on or near this spot, at a very remote period. The school was in a flourishing state under Charlemagne, but the ground it occupied having become necessary as a quay (*quai de l'École*) for loading boats, and the university being established upon the montagne Ste.-Geneviève, studies were discontinued at St.-Germain-l'Auxerrois. This place, which opens upon the quai de l'École, seems to have been formed about 1607, in which year the chapter of

St.-Germain-l'Auxerrois ceded part of the ground upon which the school stood, for the construction of a cistern. The only ornament of the place de l'École is a fountain built in 1806. It presents a circular basin with a square pedestal, surmounted by a highly ornamented vase rising out of the centre. In the basement of the pedestal are four lions' heads, in bronze, from which the water issues. The vase is ornamented with bas-reliefs, representing on one side two sea-gods, and on the other a Triton. The handles are terminated by panthers' heads.

PLACE OR PARVIS DE NOTRE-DAME.

See page 63.

PLACE BEAUVEAU.

This place forms a semicircle, the diameter of which is in a line with the rue du faubourg St.-Honoré. The central building of the place is the hôtel Beauveau, in front of which the avenue de Marigny extends to the Champs-Élysées. The other buildings are handsome private houses.

TRIUMPHAL ARCHES.

PORTE ST.-DENIS.*

This triumphal arch, which stands upon the site of the porte St.-Denis, built under Charles IX, was erected by the city of Paris in 1672, after the designs of Blondel, to perpetuate the rapid victories of Louis XIV, who in the space of two months, subjected forty towns and three provinces to his dominion. It stands upon the boulevard, at the extremity of the rue St.-Denis. It is 72 feet in height; the principal arch is 25 feet wide, and 43 in height, and in the piedroits are two arches,

* At a very early period Paris became a fortified town, and continued to be so till the reign of Louis XIV, when the walls and gates were demolished. Upon that monarch erecting triumphal arches on or near the spot where some of the gates stood, the name *porte* (gate) was retained.

feet in width by 10 in height. Over the lateral niches are pyramids in relief, which rise to the entablature, and are surmounted by globes bearing *fleurs-de-lis* and crowns.

Towards the city, one bas-relief represents Holland, under the colossal figure of a terrified woman, sitting upon a dead lion, who holds in one paw a broken sword, and in the other seven broken arrows, which represent the seven United Provinces. On the other appears the Rhine, in the person of a vigorous man, smitten with astonishment, leaning upon a rudder, and holding a cornucopia. On the side towards the faubourg, the pyramids rest upon lions *couchans*. The military trophies which ornament the four pyramids, are of exquisite workmanship. Above the arch is a bas-relief, representing Louis XIV on horseback, crossing the Rhine, at Tolhuis; on the frieze, in bronze letters, is LUDOVICO MAGNO.* The bas-relief of the opposite side represents the taking of Maëstricht. In the spandrels of the arch are figures of Fame. Upon tablets placed under the pedestals of the pyramids are four inscriptions by Blondel, which show that he was a classical scholar, as well as a skilful architect. Girardon was at first charged with the sculpture, but being called to Versailles, it was executed by Michael Anguier. This monument, which is considered one of the finest works of the age of Louis XIV, both for the harmony of its proportions, and the admirable execution of its details, was in such a state of decay at the beginning of the present century, as to threaten total ruin. Its repair was undertaken, and ably executed by Cellier, in 1807.

Formerly the kings and queens of France always made their public entry into Paris by the porte St.-Denis.

It is worthy of remark that this inscription, which was effaced during the Revolution, was restored by order of Napoleon a short time before his fall.

These inscriptions were effaced during the Revolution, in consequence of their being insulting to Holland, but were restored in 1807, when the arch was repaired.

The first woman hung in France was executed at the ancient gate.

PORTE ST.-MARTIN.

This triumphal arch was built in 1674, after the designs of Pierre Bullet, a pupil of Blondel, architect of the porte St.-Denis. It is 54 feet wide, by an elevation of 54 feet, including the attic, the height of which is 11 feet. It is pierced by three arches; that in the centre is 15 feet wide by 30 in elevation; the lateral arches are eight in width by 16 in height. The edifice is wrought in vermiculated rustics, as high as the entablature, which is surmounted by an attic bearing an inscription on each side. In the spaces between the imposts and the entablature are bas-reliefs, by Desjardins, Marsy, le Hongre, and Legros. Those towards the city represent the taking of Besançon and the triple alliance; those towards the faubourg are the taking of Limbourg, and the defeat of the Germans, by Louis XIV. This prince is represented under the figure of Hercules, with a large wig, and a club with which he drives back an eagle. Between the consoles of the entablature are various attributes of the military art; and in the centre is the sun, which Louis XIV took for his emblem. Though the porte St.-Martin is inferior in richness to that of St.-Denis, it does not yield to it in harmony of proportions, or purity of execution. The entablature is justly admired. In 1819 and 1820 this arch was repaired.

ARC DE TRIOMPHE (PLACE DU CARROUSEL).

See page 151.

ARC DE TRIOMPHE DE L'ÉTOILE.

This unfinished monument stands in a spacious circular area without the barrier de l'Étoile. It was begun at the expense of the city of Paris in 1806, to commemorate Napoleon's triumph over Russia, and his alliance with the Emperor Alexander at Tilsit. It was continued

1810, to commemorate, first, his conquest of Austria, then his alliance with the Austrian Imperial House. The designs of it were by Chalgrin, and the first stone laid August 15, 1806. The difficulty in obtaining a solid foundation for the immense weight of this monument retarded its progress, and incurred great expense. Ten years' continual labour were devoted to it. Upon the entry of the Empress Maria Louisa into Paris on the 21st of April, 1810, an immense frame was constructed and covered with painted canvas, to represent the arch in its full dimensions and splendour. In 1814 the works were discontinued and the scaffolding taken down; but, in 1823, upon the final success of the French in Spain, the king issued an ordonnance for their immediate termination. Although the works are still in progress, under the direction of M. Huyot, we shall describe it as it will appear when entirely finished. The principal fronts are 134 feet, and the sides 67 feet in breadth. The grand arch is 44 feet in breadth and 67 feet in height. Two transversal arches which intersect the principal one are 25 $\frac{1}{2}$ in breadth, and 56 feet in height. The total elevation of the monument, including the cornice and the attic, is 133 feet. The piedroits are ornamented with clusters of armour and allegorical figures; and the spandrils with figures of Fame, by Canova. The frieze, two feet in breadth, is ornamented with laurel, oak leaves, etc.; and above it are bas-reliefs on the four sides, representing the following subjects:—Towards the barrier: The king on his throne, distributing rewards to the principal officers of his army. Towards Neuilly: The Dauphin receiving the civil and military authorities. On the two lateral fronts: Regiments filing off. The vaults of the arches are decorated with *caissons*. This monument, which is of the most beautiful fresh-water limestone from Château-Landon, is one of the most majestic ornaments of Paris. The arch itself is more gigantic than any one of the kind hitherto erected, and nothing can be more commanding in the situation in which it is placed, or more magnificent than the view of which it forms a part.

COURTS.

The number of courts in Paris is considerable, but there are few whose past or present state entitles them to notice.

The *Cour des Miracles*, which forms a prolongation of the rue Damiette, near the Place du Caire, was celebrated in the 17th century, in consequence of being the receptacle of beggars and thieves, who upon returning to this haunt, laid aside the costume of the part which they played in public. The blind received their sight, the lame walked, and the maimed were made whole.

The *Cour Batave*, No. 124, rue St.-Denis, was so called because it was erected by a company of Dutch merchants in 1791, upon the site of a church dedicated to St.-Sépulchre, and some other buildings. The principal court, which has the form of a parallelogram, was formerly surrounded with porticoes and a covered gallery bordered with shops. The front towards the rue St.-Denis, as well as the buildings round the court, are ornamented with bas-reliefs. From the centre of the pile opposite the entrance, rises a small tower with a clock surmounted by Mercury, the god of commerce. The elegance of this court is much diminished in consequence of the porticoes having been filled up with shops. This structure cost more than 1,800,000 fr.; and if the Revolution had not prevented the complete execution of the plan, it would have formed a magnificent monument. The buildings were executed under the direction of Sobre and Happe.

PASSAGES.

The confluence of strangers in the galleries of the Palais-Royal induced several proprietors of houses in Paris to construct passages skirted with shops, similar to the Burlington Arcade, in Piccadilly. The speculation has in some instances proved advantageous. Among those most entitled to notice are the Passage Vivienne, Galerie Colbert, the Passage de Choiseul, the Passage Ste.-Anne, the Passage Vero-Dodat, the Passage Mazarin, the

Passage des Petits-Champs, the Passage du Commerce, the Passage du Trocadero, the Passage des Panoramas, the Passage Delorme, the Passage d'Artois, the two Passages de l'Opera, the Passage du Saumon, the Passage Vendôme, the Passage Brady, the Passage Charlemagne, the Passage de l'Ancre, the Passage Saucède, the Passage Bourg-l'Abbé, the Passage de l'Ancien Grand Serf, the Passage du Caire, the Passage du Pont-Neuf, and the Passage Montesquieu. In most of them the shops contain an assortment of fashionable and elegant articles.

CHAPTER XII.

MANUFACTORIES, MARKETS, AND SLAUGHTER-HOUSES.

ROYAL MANUFACTORIES.

The French Revolution, and the subsequently unsettled state of Europe for a series of years, operated nowhere more than in France to arrest the progress of the useful arts. Torn from their occupation and home, many artists were compelled to serve in the army, and were thus ultimately lost to their respective professions; yet such is the ingenuity, skill, and activity of the people, that they excel in many arts, and are making rapid progress towards perfection. As an instance of this statement, we shall notice the spinning of cotton by machinery, which has not been introduced into France more than 35 years, but which has become one of the most important branches of the national industry. Manufactories of cotton thread exist in all parts of the country, and the number of workmen employed is very great.

There are in Paris five royal manufactories:* one of tapestry, another of carpets, a third of looking-glasses, a fourth of mosaic-work, and a fifth of snuff. The pro-

* For Royal Manufactory of porcelain at Sèvres, see ENVIRONS OF PARIS.

ductions of the three former were originally destined exclusively for the royal palaces. These establishments present nothing remarkable in point of architecture, as they merely consist of workshops built at different periods, without any fixed plan, but which nevertheless contain every thing required for utility and convenience. Paris, never having been a manufacturing city, contains but few private manufactories upon a large scale.

MANUFACTURE ROYALE DES GOBELINS

(TAPESTRY AND CARPET MANUFACTORY),

No. 270, rue Mouffetard.

From the 14th century dyers of wool have been established in the faubourg St.-Marcel, upon the Bièvre, the water of that small river being favourable to the process of dyeing. One of them, named Jean Gobelin, who lived in 1450, amassed considerable wealth, and possessed much property upon the banks of that river. His descendants continued to labour with success; but having become very rich, they renounced the profession of dyers, and filled various offices in the magistracy, the treasury, and the army. To the Gobelin family succeeded Messrs. Canaye, who did not confine themselves to the dyeing of wool, but began to manufacture tapestry, which until that period had been confined to Flanders. About 1655 they were succeeded by a Dutchman named Glucq, and a workman named Jean Liansen, who excelled in the art. The establishment prospering, Louis XIV, at the suggestion of Colbert, determined to form it into a royal manufactory. For that purpose all the houses and gardens which at present form the site of the establishment were purchased in 1662. Skilful artists were attached to the manufactory, and, in 1667, the celebrated Lebrun was appointed director. That great master painted the famous series of the battles of Alexander, in order that they might be copied in tapestry, and these still remain the finest productions of the establishment, although there are several very fine modern pieces in one of the galleries. Several rooms

galleries are ornamented with figures in plaster, pictures, and ancient and modern tapestry. The work-rooms are seven in number, and contain pieces of tapestry in different states of forwardness. In the work called the *basse lisse*,* the loom was placed horizontally like that of the weaver; in the *haute lisse* the warp is vertical and the workman has his frame before him, being placed behind the canvas on which he is employed, his back is turned towards the model, to which he occasionally refers, in order to compare the colour of his work with that part of the picture he is copying. The reputation of this manufactory is spread over all Europe. By ingenious processes, the workmen express, with the greatest truth, not only the design of the most celebrated pictures, but also the brightness of their colours, and the regular gradation of their shades, so that the tapestry has the effect of the most finished painting. The productions executed here principally represent historical subjects. It requires occasionally the labour of from two to six years to finish a single piece of tapestry, the cost of which often amounts to 18,000 fr., and even at this rate the workmen, who are about 100 in number, are very inadequately paid. The price of the different articles is regulated less by the size than the beauty or difficulty of the work.

The productions of this manufactory, which is supported by the government, are chiefly destined for the royal palaces, or for presents made by the king; those not intended for these purposes are allowed to be sold.

Connected with the manufactory is an establishment for dyeing wool, directed by able chemists, where an infinite number of shades, mostly unknown in trade, are dyed for the tapestry. Wool is exclusively used, to render the colours more permanent. There is also a drawing-school, in which the principles of the art are taught, and an annual course of lectures is delivered upon chemistry as applicable to dyeing.

At Beauvais there is a rival establishment which has acquired a considerable reputation; but the works exe-

* The *basse lisse* is now abandoned.

cuted there are principally confined to tapestry for furniture, such as chairs, sofas, etc. These likewise are, for the most part, for the use of the royal palaces.

On the octave of the Fête-Dieu the galleries and court of the manufactory are hung with tapestry, and the public are admitted from noon till six o'clock.

To this establishment has been annexed the celebrated carpet manufactory, which was created a royal establishment in 1604, by Marie de Médicis, in favour of Pierre Dupont, who invented the process for finishing the carpets, and who was placed at its head with the title of director. The workshops were at first established at the Louvre, but, by command of Louis XIII, they were transferred in 1615 to a house in Chaillot, called *la Savonnerie*, because *savon* (soap) had been formerly made there. It received a new organization in 1663, under the administration of Colbert, but fell afterwards into a languishing state, and was nearly abandoned, when, in 1713, the duke d'Antin, director of the royal edifices and manufactories, repaired the buildings and restored the activity of the manufactory. Here it remained till 1826, when it was annexed to the tapestry manufactory of the Gobelins. This is the only establishment in France in which carpets are made in imitation of those of Persia. The pieces manufactured here are placed perpendicularly, like the tapestry *de haute lisse*; but with this difference, that in the latter the workman is placed on the *wrong* side, whilst in the former he has before him the *right*, as in tapestry *de basse lisse*. The carpets of this manufactory are, in correctness and elegance of design, and in the brightness of their colours, much superior to those brought from the East, and, from a different method of working, possess a richer velvet gloss and brighter and more durable hues, particularly in flowers, than the productions in tapestry can boast. It is impossible to set any price upon them, as none are allowed to be sold; and there are small carpets of which the manufacturing cost 40,000 fr. The largest carpet ever made is probably that manufactured at *la Savonnerie*, for the gallery of the Louvre: it consists of 72 pieces, forming altogether a length of more than 1,300 feet.

For admission, strangers must apply by letter, post-paid, M. le Directeur des Beaux Arts, No. 121, rue de Greffe, faubourg St.-Germain. The admission days are Wednesdays and Saturdays, from two to four in winter, and from two to six in summer.

MANUFACTURE ROYALE DES GLACES

(PLATE-GLASS MANUFACTORY),

No. 24, rue de Reuilly, faubourg St.-Antoine.

The art of manufacturing mirrors was introduced to France by Eustache Grandmont and Jean Antoine Anthonneuil, to whom a patent was granted, dated August 1, 1634. In March, 1640, the patent was ceded to Raphael de la Planche, treasurer-general of the royal finances. The undertaking being merely a speculation, continued in a languishing state till 1666, when Colbert created it a royal manufactory, and erected the spacious premises which it at present occupies. Previous to the formation of this establishment, the finest mirrors possessed by France were brought from Venice; but in a short time the glasses of Paris greatly excelled those of Venetian manufacture in size and beauty. All the glass employed in the formation of mirrors was *blown* until 1659, when a Frenchman, named Thevart, discovered the art of *casting* it; which process was carried to a high degree of perfection in 1688, by M. Lucas de Nehon. The art of polishing the glass was invented by Rivière Fresné, to whom, as a reward for his discovery, a patent was granted, which he afterwards sold to the manufactory.

The glass is cast at Tournelville, near Cherbourg, and St.-Gobin,* an ancient chateau near La Fère, from whence it is sent in a rough state to Paris to be polished and silvered. There are upwards of 700 workmen here. During the Revolution, mirrors to the amount of

Strangers who visit the manufactory of St.-Gobin may see a large table weighing 22,000 lbs., moved upon cast-iron wheels. On this table the glasses are cast. The cylinder by which they are smoothed is also of copper, and weighs 1,100 lbs.

14,000,000 fr. were accumulated upon these premises. Glasses are made from 5 fr. to 12,000 fr. ; and at present there is one valued at 12,491 fr., exclusive of the sil-vering, which costs about 12 per cent. In the reign of Louis XIV, the largest glasses made here were 48 inches square ; they are now made 120 inches in height by 80 in breadth. The last large glass finished was sent to the seat of the duchess of Berry, at Rosny. It was 113 inches in height by 80 in breadth, and cost 16,000 fr. A list of the price of the glasses of different dimen-sions may be bought for 3 francs from the *concierge*, at the manufactory.

This establishment may be visited every day except Sundays and festivals.

MANUFACTURE ROYALE DE MOSAIQUE,

No. 24, quai de Billy.

This manufactory is under the special protection of the king, and is a dependence of the department of the intendant-general of the household. The works executed here are in mosaic of all kinds, from copies of large pictures to the smallest miniature, as well as in-crustations, after the Florence manner. The produc-tions of this establishment are open to the public on Saturdays, from noon to four o'clock.

MANUFACTURE ROYALE DES TABACS,*

No. 29, quai des Invalides.

The French government have the exclusive right of manufacturing snuff for a fixed term of years. The law which gives them this privilege would have expired in 1826, but in the session of 1824 it was extended to 1830 ; and in that of 1829 to 1835. The snuff is sold in Paris at 240 licensed shops called *bureaux*.

MARKETS. §

If temples and palaces, public squares and gardens,

* See page 19.

§ The French have two words for market; namely, *Halle*

triumphal arches and monumental columns, contribute to the beauty of a city, there are other buildings which, although of a more humble architectural character, must be ranked among the most necessary and useful structures. In this class are markets, public slaughter-houses, and store-houses, edifices for which Paris is unequalled by any capital in Europe.

The first market-house in Paris was situated in the *Cité*, near the street still called *rue du marché Palu*. A market, called *marché de l'Apport*, was afterwards held near the extremity of the *rue St.-Denis*, till the reign of Louis VI, who transferred it to a piece of ground near the cemetery of the Innocens, named *Champeaux* or *Petits-Champs*. Philip Augustus established two other markets near the same spot, and they took the name of *halles*. Each class of dealers and every neighbouring town had its particular *halle*. Francis I caused all the *halles* to be rebuilt with pillars of stone opening into dirty galleries, obstructed with irregular stalls. The inconvenience of these places began to be felt in the last century, and market-houses, for all sorts of provisions, have since been constructed in every part of Paris.

In these various *halles* and markets the traveller may not only become acquainted with the produce of the country, but also with the manners of the lower classes in Paris, and the appearance of the peasants, who come here in crowds to dispose of their commodities.

MARCHÉ DES INNOCENS,

Between the rue de la Ferronnerie and the rue aux Fers.

On the spot where this market is held stood a tower, built at a remote period as a defence against the attacks of the Normans. This tower having been demolished in the tenth century, the ground was attached to the *église des Innocens* as a cemetery, and continued the principal burial-ground of Paris till 1784, when the remains were transferred to the catacombs,* and it was converted into a market-place for vegetables and

and *Marché*. The former is, properly speaking, a place where commodities are sold wholesale, and the latter a common retail market for the necessities of life.

* See CATACOMBS.

fruit. The soil was completely changed, the ground paved, and, in 1813, four extensive wooden galleries were erected.

In the centre of this market is a beautiful fountain, which stood originally at the angle formed by the rue St.-Denis and the rue aux Fers. It was erected in 1551, under the direction of Pierre Lescot, abbot of Cluny : the exquisite sculpture was by Jean Goujon. The decoration was divided into three parts, each composed of an arcade, accompanied by Corinthian pilasters surmounted by a pediment, and adorned with bas-reliefs representing Naiads. Upon the demolition of the *église des Innocens*, in 1785, the fountain was removed to the spot it now occupies, a fourth arcade, the sculpture of which is by Pajou, being added, so as to form a quadrangular monument. The lions and other ornaments were executed by Lhuillier, Mezières and Daujon. The monument is crowned by a cupola, covered with copper, representing the scales of fish. The height is forty-two feet. On each of the four sides is the inscription — *FONTIUM NYMPHIS*. The following distich, by Santeuil, was restored in 1819 :

QUOS DURO CERNIS SIMULATOS MARMORE FLUCTUS,
NUJUS NYMPHA LOCI CREDIDIT ESSE SUOS.
1689.

The water falls in fine cascades into four large vessels resembling tombs, and from thence into a spacious basin.

The *Marché des Innocens* is the largest market in Paris, and is generally called *la Halle*, by way of pre-eminence.

While silence reigns in other parts of Paris, and the artisan is still in the arms of sleep, six thousand peasants arrive at the *halle* every morning, from ten leagues round, when the wholesale market opens and continues till nine or ten o'clock. Every thing is conducted with the greatest order. After that hour the retail market for fruit, flowers and vegetables, commences. Midnight or four o'clock in the morning is the best hour for seeing the curious spectacle this market affords. The *piliers* of the rue de la Tonnellerie are occupied by salesmen. The house in this street marked No. 3 is that in which Molière was born ; his father, valet-de-chambre and upholsterer to Louis XIV, inhabited the shop which is now occupied by a salesman. In the front is a bust of that celebrated author, with the following inscription :

Jean Baptiste Poquelin de Molière est né dans cette maison, en 1630.

The site of this market-place having been once the most celebrated burial-ground in Paris, the following appropriate inscription was proposed for it :

Quod loca flebilibus aquarebant fœda sepulchris
Nunc præbent lautas civibus ecce dapas ;
Hic pete quod rapidè tibi det producere vitæ
Tempora, supremum sed meditare diem.

This spot, which once with loathsome graves was spread,
 Now gives the neighbourhood its daily bread :
 Here seek the food thy short-lived days may crave,
 Remembering still the inevitable grave.

MARCHÉ AU BEURRE, AUX OEUFS, ET AU FROMAGE,
*Carreau des Halles, between the rue de la Tonnellerie
 and the rue du Marché-aux-Poirées.*

The country people who bring butter, cheese and eggs to Paris, being without a covered market-house, a structure was erected in 1822 for their accommodation. It is of a triangular form, and enclosed with walls in which are openings for light and air. The entrances are closed by four iron gates, and the roof is supported by plain columns in the interior. In the centre is a cupola, beneath which is the *bureau de vente*. The interior of the cupola is ornamented with plaster busts of Henry IV, Louis XVIII, and Charles X. This market opens daily at noon. The sales are as follow :—Mondays, pound-butter of the environs, and eggs. Tuesdays, cheese. Wednesdays, butter of Issigny. Thursdays, and Saturdays, butter of Gournay. Other days, butter of the environs, and eggs.

MARCHÉ AU POISSON,

*Carreau des Halles, between the rue de la Tonnellerie
 and the rue du Marché-aux-Poirées.*

Previous to the construction of this market, which was erected in 1823, the venders of fish presented a disgusting appearance. They sat in the open area beneath immense red umbrellas, which in summer screened them from the sun and in winter sheltered them from the cold. The market-house is in the form of a parallelogram, and is open, to allow a free circulation of air. The roof is supported by twenty-eight columns, about eleven feet in height. It contains two hundred and twenty-seven stalls ; and the pavement, in flag-stones, is slanting, to allow the water to drain off easily. At each extremity is a small fountain consisting of a circular basin, into which the water flows through four bronze heads fixed in a stone post. Fish is sold here wholesale, by auction, from four o'clock till eight every morning, to the retail fishmongers, who afterwards offer it to sale upon the same spot.

MARCHÉ A LA VIANDE (MEAT-MARKET),
Rue des Prouvaires.

A vast project was formed by Napoleon for uniting all the principal *halles* of Paris in a square of one hundred acres, extending from the rue St.-Denis and taking in the *Cour-Batave* and the *halle au Blé*. The *marché à la Viande*, which formed part of this plan, was commenced in 1813, but the

events of 1814 suspended the works. They were afterwards continued upon a different plan, and the market was opened in 1818. It is surrounded by posts, from six of which water is supplied. Connected with this market is a building which serves for a guard-house and an office for the inspector; and contiguous to it is a spacious court surrounded with stables and cart-sheds for the accommodation of country-butchers, etc. Pork as well as other meat is sold here. The days of sale are Wednesdays and Saturdays. On other days the market is open for the sale of purtenances and poultry.

MARCHÉ DES AUGUSTINS, OR A LA VOLAILLE

(POULTRY-MARKET),

Quai des Augustins.

This market, one of the handsomest in Paris, also called *La Vallée*, was erected in 1810, after the designs of Happe, upon the site of the church of the convent of the *Grands-Augustins*. It is built of hewn stone, covered with slates, and presents, between four walls pierced with arcades, three parallel galleries, of which the middle one is broader and higher than the others. The entire length is one hundred and ninety feet, and the breadth one hundred and forty-one. The arcades are closed with iron rails, and the galleries are very airy, clean and commodious. Poultry arrives here on Mondays, Wednesdays, Fridays and Saturdays, but nevertheless it is open daily: game is also sold in this market. The fountain which formerly stood in the *Cour-Batave* has been transferred here.

MARCHÉ ST.-MARTIN.

A market, dependant upon the abbey of St.-Martin, constructed in 1765, upon a spot near that where the present one stands, being found much too small for the population of the quarter, the first stone of a new market was laid on the 15th of August, 1813, in the enclosure of the ancient priory, and the works were finished in 1817, after the designs of Petit-Radel. An iron railing separates it from the *Conservatoire des Arts et Métiers*. This market presents a parallelogram three hundred feet in length by 180 in breadth, and is composed of two vast porticoes, each of which has nine compartments in its length and three in its breadth. Each compartment has three arcades, one of which serves as an entrance, and is closed by iron gates. The roof is supported by sixteen pillars. The middle compartment, more elevated than those on the sides and at the extremities, favours the introduction of light and the circulation of air. This market contains three hundred and ninety-two stalls. Two small buildings of analogous decoration have been constructed on the side of the *rue de la Croix*; one serves as a guard-house,

and in the other are the bureaux of the inspectors. In the centre of the market is a fountain, after the designs of Gois, junior. It presents a shell from which the water falls in a sheet into a basin. The shell is supported by three allegorical figures in bronze, representing the Genii of hunting, fishing and agriculture, the produce of which supplies the market; they are grouped round rushes and other marshy plants. Two smaller fountains have been constructed near the *Conservatoire des Arts et Métiers*. Near the marché St.-Martin is a public promenade planted with trees.

MARCHÉ ST.-GERMAIN,

Rue de Bussy.

This market occupies part of the spot originally devoted to the ancient *Foire St.-Germain*. The fair was suppressed in 1789, but the booths were not entirely demolished till 1811, when the market, which is one of the finest, the most spacious and the most commodious in Paris, was commenced, under the direction of Blondel. Its architecture is plain and substantial, and its plan is such as to afford every possible advantage of light and air. The plan of the marché St.-Germain is a parallelogram 276 feet in length by 225 in breadth. Each of the four fronts has five entrances, closed by iron gates. In the galleries, are nearly four hundred stalls, arranged in four rows, with a free and commodious circulation on every side. To the south of the principal structure, a building appropriated to butchers is in the same style; this part is raised a few steps, and there are cellars underneath, the divisions of which, twenty-one in number, correspond with those above. The entrance to this building is by three iron gates. At the bottom of the vestibule, which divides it into two equal parts, is a niche with a statue of Plenty, by Milhomme. This colossal figure is raised on a socle adorned with a lion's head, from which water falls into a basin. A guard-house, bureaux for the inspectors, and other dependencies have been constructed. In the centre is a neat fountain which formerly stood in the place St.-Sulpice. It consists of a square mass in the form of an antique tomb, each front of which is surmounted by a pediment. It is ornamented with four beautiful bas-reliefs in marble, by Espercieux, representing Peace, the Arts and Sciences, Agriculture and Commerce. On two sides are marble shells figuring the upper part of a vase, from whence the water falls into large shells, where it is divided into six small streams, and descends into square basins. This fountain was originally called *Fontaine de la Paix*, from having been begun at the time of the conclusion of the peace of Amiens. The regularity and beauty of this market presents a pleasing appearance, particularly since a row of new houses have been built along the rue Neuve-de-Seine, but nothing can be more disgusting than the court, as

it is constantly obstructed by dealers in old clothes and rags. A considerable sale of pigeons and birds takes place here every Sunday morning.

MARCHÉ DES BLANCS MANTEAUX,
Opposite la rue des Blancs-Manteaux.

This small market, situated upon the site of the convent des Filles Hospitalières de St.-Gervais, was begun in 1811, and opened in 1819. It occupies a space of about eighty square feet, and consists of a structure which presents six arcades in front. A separate building for butchers is open on Wednesdays and Saturdays. On each side of the entrance is the head of an ox, in bronze, from which water flows into a basin.

MARCHÉ DES CARMES,
Rue des Noyers.

This market, established in 1818 upon the site of the convent des Carmes, replaces the inconvenient one in the Place Maubert, to which it is adjacent. Its plan resembles that of the marché St.-Germain, but it is less spacious and commodious. The meat-market is held in a detached building. The beauty of this market is much augmented by a fountain, consisting of a square column ten feet in height, surmounted by two heads, one representing Plenty, and the other Commerce. The column is ornamented with the arms of the City of Paris, and emblems of Commerce, and upon the summit is a basket of flowers and fruit.

MARCHÉ ST.-JOSEPH,
No. 144, rue Montmartre.

This market, begun in 1813 and completed in the following year, stands on the site of a chapel dedicated to St.-Joseph. This market is open daily.

MARCHÉ ST.-HONORÉ,
Rue du Marché St.-Honoré.

This market was begun in 1809, upon the site of the convent des Jacobins, so celebrated during the Revolution. The buildings consist of four spacious galleries, for provisions of all sorts. In the central alley from east to west two circular buildings have been erected. That to the right on entering from the rue St.-Honoré, forms a guard-house and receiver's office. That on the left is a *Cabinet d'Aisance*. In front of each is a portico adorned with bas-reliefs, from which a fountain flows. The market is held daily.

MARCHÉ BEAUVEAU,
Faubourg St.-Antoine.

This market, which consists of two spacious covered galleries, was built in 1779, after the designs of Lenoir le Romain. In the centre is a fountain, near which is a poplar, the only *arbre de la liberté* planted at the Revolution that has not been cut up. It is open daily.

MARCHÉ ST.-JEAN,
Rue de la Verrerie.

This spot is no longer used as a market. An old fountain and a guard-house still exist upon it.

Besides the general provision markets already described, there are several others not entitled to particular notice; namely, the marché d'Aguesseau, passage de la Madeleine; the marché de Boulainvillier, near No. 39, rue du Bac; the marché Ste.-Catherine, rue d'Orléans, au Marais; the marché des Enfants-Rouges, near No. 39, rue de Bretagne; the marché de la Fraternité, near St.-Louis en l'Île; the marché Neuf, near the pont Neuf; the marché de Ste.-Geneviève, rue Soufflot; the marché des Patriarches, No. 135, rue Mouffetard; the marché de la rue de Sèvres; and the marché de la rue du Commerce, faubourg du Roule.

HALLE AU BLÉ (CORN-MARKET).

The site of the *Halle au Blé* was formerly occupied by the Hôtel de Soissons, built by J. Bullant, for Catherine de Medici, in 1572. The hotel was demolished in 1748, and the ground being purchased by the city of Paris in 1755, a resolution was formed to erect this edifice. It was begun in 1763, after the designs of Le Camus de Mézières, and was finished in three years. Formed of a vast circular portico surrounding a court one hundred and twenty feet in diameter, it is the only building of the kind in Paris, and may serve to give an idea of the amphitheatres of the ancients, which, although differing in form, presented the same general appearance. It is perfectly circular, and its simple decoration well answers the object to which it is appropriated. It is pierced by twenty-five arcades, of which serve as passages. No wood was employed in the building, and the whole is vaulted. On the ground-floor round the spacious court are groined vaults, which rest on columns of the Tuscan order. Above are granaries, vaulted with stone and brick, the communication with which is by two very singular

staircases; that towards the *rue du Four* has four turnings as high as the first landing place, and from thence to the top of the building, has only two flights, which cross each other in a parallel direction; the other, situated towards the *rue de Grenelle*, has only two turnings.

The immense court was left open at the time of its construction, but the surrounding gallery being found insufficient for the quantity of corn brought to market, in 1782 it was determined to roof it. Two projects were presented to M. Lenoir, lieutenant de police. In one, Belanger, an architect, and Denmier, a locksmith, proposed to crown the *halle* with a cupola entirely of iron and copper; in the other, Legrand and Molinos, architects, and Roubo, a skilful joiner, offered to construct a similar cupola, of light wood-work, and according to the ingenious system which Philibert Delorme had proposed for covering a spacious circular cloister in the abbey of Montmartre. The latter was preferred, probably from economy, and was immediately executed. This cupola produced the greatest effect, and appeared prodigiously light. Unfortunately, by the negligence of a plumber, it was consumed in a few hours, in 1802. To prevent the recurrence of a similar accident, it was rebuilt with ribs of iron covered with copper. This work was commenced in July 1811, by Belanger, and completed in July of the following year. The *Halle au Blé* is the first building in Paris that was covered solely with iron and copper. This cupola is a very curious work, and the reader will not peruse without interest some details relative to its construction. It is composed of fifty-one curves, rising in a vertical direction from the cornice to the great circular window, which are supported in the whole circumference by fifteen other curves, the plan of which is directed towards the centre of the vault. The result of this system is an assemblage of 765 caissons, diminishing progressively, and producing a pleasing effect. All the pieces, in number 1,071, are connected together with pegs and screws of hammered iron. The covering, of sheet copper tinned, rests on this iron frame: — the number of sheets employed was 3,549, and their weight 29,086 kilogrammes; that of the iron was 219,590 kilogrammes. The new cupola, like the old one, is 126 feet in diameter, being only 18 feet less than that of the Pantheon at Rome. Light is admitted by a lantern, 31 feet in diameter, placed at the summit. The whole expense of the cupola amounted to 838,000 fr. In the interior are white marble medallions of Louis XV and Louis XVI, by Rolland. In the centre of the *halle* is a fine echo. The *Halle au Blé* is open daily for the sale of corn, flour, pulse and seeds, but the principal market-days are Wednesdays and Saturdays.

Attached to the outer wall is a column erected in 1572, by Catherine de Médicis, in the court of the Hôtel de Soissons, and

is the sole relic of that ancient building. It is of the Doric order, and has an elevation of 95 feet. It was built for astrological observations, and contains a winding staircase ornamented with bas-reliefs representing trophies, crowns, the letters C and H interlaced, broken mirrors, etc., emblems of the widowhood of that princess. A very ingenious sun-dial, which marks the precise hour at every moment of the day at all seasons, has been placed on its shaft, and from the pedestal a fountain now sends forth its waters.

HALLE AUX VINS (WINE-MARKET),

Quai St.-Bernard.

The *Halle aux Vins*, established in 1658, beyond the Porte St.-Bernard, had long been found insufficient for the commerce of the capital, when Napoleon ordered the construction of one much more extensive, upon the site of the celebrated abbey of St.-Victor. The first stone was laid on the 15th of August, 1813. The works, begun under the direction of Gaucher, were carried on at first with great activity, relaxed during 1815 and the two following years, but they have since been finished. The ground on which the *Halle aux Vins* is constructed has a superficies of about 260,000 metres. It is inclosed with walls on three sides, and towards the quay is fenced by an iron railing nearly 800 metres in length. This magnificent market, the finest in Europe, is divided into streets called after different kinds of wine, as follows:—*Rue de Champagne, rue de Bourgogne, rue de Bordeaux, rue du Languedoc, and rue de la Côte-d'Or*. The last street is the finest, extending the whole breadth of the market, and separating the piles of building in front from those which are behind. Several of the buildings have magnificent terraces. On the side next the quay are six offices for those who superintend the entrance and departure of the wines, and a great number of wine-merchants' counting-houses. The piles of buildings are seven in number, four in front and three in the back ground. Of those in front, two in the centre serve for a market, and are each divided into seven compartments; the two others contain together 49 cellars, vaulted with hewn stone. The whole will contain together about 400,000 casks. But this calculation having been made on the supposition that there would be only one row of casks above the ground-floor, the result is that this vast magazine might contain, if necessary, double that quantity. In the back ground is a noble pile appropriated to brandies. In its construction there is neither wood nor iron; but as stone for the roof would have been found too heavy, a new kind of hollow brick about six inches long was invented. On the right and left are two other buildings. In the *halle* there is also a *bureau de dépôtage* containing measures of all the casks of the different parts of France; and

if a purchaser imagines that a cask which he has bought is not full measure, he can require it to be measured. The expense of the *Halle aux Vins* is calculated at ten millions of francs. Every cask that enters, pays a duty of 1 franc. The number that enter in one day is frequently 1,500.

This market is open in summer from six in the morning till six in the evening, and in winter from seven till five. Strangers are admitted at any hour of the day, but it is forbidden to enter on horseback or in carriages.

MARCHÉ AUX CHEVAUX (HORSE-MARKET), *Boulevard de l'Hôpital.*

This market was transferred here in 1642 from the boulevard des Capucines, to which it had been removed from the court of the Palais des Tournelles, by Henry IV in 1604. At one of the extremities a building was erected in 1760, to serve for the dwelling and office of the inspector of the market. In 1818 the ground was levelled, and trees planted so as to form avenues for exercising the horses. Between these avenues, two fountains, eight feet in height, have been constructed. They are without ornament, except lions' heads in bronze, on two sides, through which the water flows into basins in the form of ancient baths. The fountains are surmounted by lamps. Between the avenues are stalls for separating the horses; and on one side is what is called an *essai*, formed of an artificial hill in a semicircular form, rising like an amphitheatre, above the level of the avenues, for the purpose of trying the strength and skill of draught-horses previous to purchase. The animal is put to the proof by the wheel or wheels of a cart being clogged, and men pulling it behind to render it difficult to be dragged. The market is held on Wednesdays and Saturdays, from noon till four o'clock in winter, and from noon till six in summer. On the first Monday of every month a market is held for racers and other horses of superior breeds. It is necessary to be very careful in the purchase of horses, as the dealers only warrant them for nine days. It is for the buyer to discover any vices in the animal. The police attend very strictly to prevent gross deception. Besides horses, asses, mules and goats are sold at this market.

HALLE AUX VEAUX (CALF-MARKET).

This market is situated between the *rue de Poissy* and the *rue Pontoise*, near the *quai de la Tournelle*, and is a large unadorned building well adapted for its destination. At the four corners of the area, which forms a parallelogram, are pavilions for the inspectors of the market. It was built by Lenoir le Romain, in 1774. Its sale-days are Tuesdays and Fridays; besides calves, tallow is sold on Tuesdays, and fat

on Fridays. The market for oxen is held every Monday
ceaux, and every Thursday at Poissy.* A market for *milch-*
is held every Tuesday at La Chapelle, on the road to
Denis, and on Saturdays near the barrier of Fontaine-
au.

MARCHÉ DU VIEUX LINGE (MARKET FOR OLD CLOTHES),
Rue du Temple.

This spacious market was begun in 1809, after the designs of
inos, upon part of the site of the ancient Temple. It con-
of four galleries containing one thousand eight hundred
eighty-eight shops or stalls. Here are offered for sale old
hes, linen, mattresses, shoes, iron, tools, and every sort of
cle similar to the produce of Rosemary-lane and Monmouth-
et in London. Purchasers here will find it difficult to avoid
ng duped.

Behind the market just described, on part of the ancient enclo-
e of the Temple, stands a detached building two hundred and
nty-two feet in length, terminated at the extremities by two
ular parts; in the centre is a court one hundred and ninety
t feet in length by thirty-six in breadth. The building is
ded into three parts; one forms a gallery of forty-four ar-
es, supported by Tuscan columns; the others consist of
nty-eight shops, above which rise an *entresol*, two stories
l an attic; the whole is distributed into small apartments.
is edifice, which bears a character of simplicity not devoid
elegance, was built on speculation, when the Temple was an
lum for debtors. It was begun in 1788, after the designs
Pérard de Montreuil; but the Revolution, when privileged
ces were abolished, rendered the speculation abortive.

MARCHÉ ST.-JACQUES-DE-LA-BOUCHERIE,
Rue des Arcis.

Upon the site of this market stood the church of St.-Jacques-
la-Boucherie, which is first mentioned in a bull of Calixtus II,
ed 1119, as a chapel dedicated to Ste.-Anne. In the reign of
lip Augustus it became parochial, and continued to exist
1801, when, being in a state of complete decay, it was
en down, and a mart for old clothes and linen established on
site. The building, which was entirely of wood, was de-
oyed by fire in the night of April 29th, 1824. It was rebuilt
masonry, and the shops have lodging-rooms above them.
ind this market, in a small area near the rue des Ecrivains,
market for butter, cheese, eggs and vegetables is held on
dnedays and Saturdays.

The tower of the old church, which still remains, is a mo-
ment of the true and most fantastic style of Gothic architec-

* See ENVIRONS OF PARIS.

ture, and its height exceeds that of the towers of Notre-Dame. It was built by order of Francis I, and is in a perfect state of preservation. This tower is used as a shot manufactory by M. Moulin, who, for a small fee, allows visitors to ascend its summit, from whence an extensive view is obtained. M. Moulin requires that application should be made immediately to himself, and no person is allowed to inspect the manufactory.

HALLE AUX DRAPS (CLOTH-MARKET),

Rue de la Poterie.

This building was constructed in 1786, after the designs of Legrand and Molinos, upon the site of a *halle aux draps* which had existed upon the spot for centuries. A staircase with a double flight of steps leads to the interior, where there are vast rooms lighted by fifty windows. It is divided into two parts, of which one is devoted to the sale of linen, and the other of woollen cloth. Its total length is four hundred feet. The goods are kept in presses. It is covered with a semicircular roof, according to the ingenious plan of Philibert Delorme, formed of planks a foot broad, an inch thick, and four feet long, covered with slates. It is open every day for the sale of woollen cloth; and for linen five consecutive days, from the first Monday of every month.

HALLE AUX CUIRS (LEATHER-MARKET).

This market was built in 1784, on the site of the ancient Hôtel de Bourgogne, No. 32, *rue du Mauconseil*, in which the *Confrères de la Passion* gave dramatic representations at a very remote period. It is open every day.

MARCHÉ AUX FLEURS ET AUX ARBUSTES

(FLOWER AND SHRUB-MARKET),

Quai Desaix.

This market was established in 1807. It is planted with four rows of trees, and embellished with two fountains. On Wednesdays and Saturdays the rose, the pink, the narcissus, the jessamine, and in short every flower remarkable for its odour or beauty, is here displayed in the greatest profusion, and presents an assortment infinitely superior to that of Covent Garden in May and June. During several months of the year, shrubs and trees are exposed for sale here, and on the *quai de la Cité*, on Wednesdays and Saturdays.

MARCHÉ AUX FRUITS (FRUIT-MARKET),

Quai de la Tournelle.

This market is held daily on the *port aux Tuiles* (tile-wharf), also called *le Mail*. Fruit may be bought here at a very cheap rate.

MARCHÉS AUX FOURRAGES (FORAGE-MARKETS).

These markets are held daily at the extremity of the faubourg Martin, the extremity of the faubourg St.-Antoine, and the boulevard d'Enfer. All the forage destined for the supply of Paris must be brought to one or other of these markets. They must keep a strict eye on the weight of the commodities.

MARCHÉ AU PAIN,

Rue de la Tonnellerie.

This market for bread is held on Wednesdays and Saturdays.

MARCHÉ DES HERBORISTES

(MARKET FOR MEDICAL HERBS),

Rue de la Poterie.

This market is held on Wednesdays and Saturdays.

MARCHÉ AUX POMMES DE TERRE ET AUX OGNONS

(POTATOE AND ONION MARKET).

Rue de la Petite Friperie, near the Halle aux Draps.

DÉPOT DES LAINES ET LAVOIR PUBLIC,

No. 35, quai de l'Hôpital.

This establishment was created in 1813. Its object is to perfect the dressing of wool, and to promote commerce in that staple article. The market is held daily.

FOIRE AUX JAMBONS (HAM-FAIR).

This fair is held yearly on Tuesday, Wednesday, and Thursday, Holy Week, on the *quai des Augustins*.

GRENIER DE RÉSERVE OU D'ABONDANCE,

(GRANARY OF PLENTY).

This immense storehouse, of which a fine view is obtained from the Pont du Jardin des Plantes, borders and decorates the boulevard Bourdon. It is 1077 feet in length, and was begun in 1807, on the designs of de Lannoy, in order to form a public deposit for corn and flour. The first stone was laid by M. Cretet, Minister of the Interior, on the 26th of December. According to the original plan it was to have been five stories high, without including attics in the roof, and the cellars, and to have been capable of containing 100,000 quintals of corn. Political events occasioned suspension of the works, and, up to 1814, only the cellars and walls of the ground-floor were finished. Economy was so seriously commanded by the circumstances of 1814, that the execution of the original project became absolutely neces-

The building was recommenced in 1816, on a more economical

plan, it having been decided that it should only be elevated first floor beneath the roof, and that its timber-work and should be like those of the markets of Paris.

The finishing of these works was entrusted to Bruyère orders to complete them as soon as possible. This was done crowning it with a simple roof.

Four aqueducts beneath the cellars were also constructed project being to establish in this vast building flour-mills, and machinery to raise the sacks to the different stories.

The present edifice will contain 30,000 quintals of corn expense is estimated at 5,000,000 fr., and it is capable of containing corn equal to the consumption of Paris for two months. Its site was once the garden of the arsenal. The bakers of Paris are obliged to keep constantly in this storehouse 25,000 sacks of flour, besides 78,000 at their own baking-offices, or at the Hôtel de Ste.-Elisabeth.

GRENIER A SEL (GRANARY FOR SALT),

No. 29, boulevard St. Antoine.

This building was constructed upon the site of the garden of the Hôtel Beaumarchais.

ABATTOIRS (SLAUGHTER-HOUSES).

Previous to the formation of these establishments for the slaughter of cattle, butchers were accustomed to drive the oxen which they purchased at the markets of Sceaux and Poissy through the streets of Paris, to the great danger of the inhabitants. Besides, these animals contributed in a great degree to render the streets of the capital more dirty, while the private slaughter-houses impregnated the atmosphere with a noxious effluvia. A remedy for these nuisances had long been desired, when, in 1809, Napoleon decreed the construction of five public *abattoirs* at the extremities of the city, and the suppression of the slaughter-houses in the central parts of Paris. Of these establishments, three are to the north of the city; viz. the *Abattoirs du Roule*, *de Montmartre*, and *de Popincourt*; and two to the south, viz. those of *Ivry* and of *Vaugirard*. The *abattoirs* being finished in 1818, at an expense of 16,518,000 fr., a police ordonnance was issued which fixed the 15th of September for their opening, and prohibited from that day cattle being driven to private slaughter-houses or slaughter-houses.

Houses for melting the tallow and drying the skins attached to each of these establishments. A duty is laid upon the animals slaughtered, in the following proportion, viz. an ox, 6 fr.; a cow, 4 fr.; a calf, 2 fr.; and sheep, 10 sous. The product of this duty, including the duties on the purtenances and tallow, and the sale of manure, was 838,489 fr. in 1828. Strangers may visit these establishments by applying for a guide at the porter's lodge, to whom a small fee is given. Without a guide they cannot enter.

As the *abattoirs* are all projected on the same general plan, and differ but little except in extent, we shall only give minute details of one of them.

ABATTOIR DE POPINCOURT.

This slaughter-house is situated on a sloping piece of ground, between the rues de Popincourt, St.-Maur, St.-Ambroise, and Amandiers, which contributes to the salubrity of the establishment and the general effect of the buildings. It was begun in 1810, under the direction of Messrs. Happe and Vauvillier. The whole space comprised between the four streets which surround it is a trapezoid, in which is inscribed a parallelogram 345 feet by 570; the architect having wisely neglected some irregularities which may easily be concealed by plantations, or useful buildings. A railing of 100 feet, connected with two pavilions, in which are the *bureaux* of the administration, forms the principal entrance of this edifice. In front of it is a boulevard where two rows of trees have been planted, which add greatly to the beauty of the building. It opens to a court, from the centre of which may be seen the whole of the piles of building, 23 in number, which compose the *abattoir*.

To the right and left of the court, which is 438 feet in length and 91 in breadth, are four buildings, separated by a road which crosses the ground in its whole breadth. These are the slaughter-houses: they are each 141 feet long by 96 broad; a paved court separates them into two piles, each of which contains eight slaughter-houses for the use of the butchers, who possess the keys of those respectively belonging to them. Each slaughter-house receives air and light from arcades in the front. Above are spacious attics for drying the skins and depositing the tallow; and that they may be always cool, a considerable projection has been given to the roofs. Behind these slaughter-houses are two sheep-folds, and at their extremities are stables: each of these buildings contains its loft for forage, and completes on the sides of the court the principal masses of building which form the establishment. At the bottom of the

court, in which there is a commodious watering-place, and folds for the cattle, are two detached buildings, destined for melting the tallow. They are traversed in their length by a broad corridor, which gives access to four separate melting-houses, below which are cellars, containing the coolers. Beyond these, on a line parallel to the outer wall, are two buildings raised on cellars, in which the skins are kept; the upper part is destined for the skins of calves and sheep. In the remotest part of the ground, in front of the entrance, is a double reservoir, in masonry, resting on vaults, under which are stands for carriages; the water is raised into it by a steam-engine placed between the two basins, which, together, are 228 feet in length.

ABATTOIR DE MONTMARTRE.

This structure is situated between the rues Rochechouart, de la Tour d'Auvergne, and des Martyrs, and the wall of Paris. The architect was M. Poidevin, under whose direction it was begun in 1811. It occupies a spot 389 yards in length by 140 in breadth.

ABATTOIR DU ROULE.

The situation of this building is in the plaine de Mouceau, at the extremity of the rue Miromesnil. It was begun in 1810, after the designs and under the direction of M. Petit Radel. It occupies a space of 222 yards in length, by 131 in breadth.

ABATTOIR DE VILLEJUIF.

This establishment, situated on the boulevard de l'Hôpital, was begun in 1810, after the designs of M. Beloir. Although less extensive than the foregoing, it covers a considerable space.

ABATTOIR DE GRENELLE.

Like the other edifices, this *abattoir* consists of several courts and piles of building. It is situated near the place de Breteuil, and was begun in 1811, after the designs of M. Gisors.

These magnificent establishments deserve the traveller's notice. The English tourist will return with a wish to reform those nuisances, and abodes of cruelty, filth, and pestilence, which disgust him in the capital of his own country.

We annex the following as a sort of general summary. The number of butchers in Paris is 400, who each find security for 3,000 fr. They occupy 400 stalls and 112 slaughter-houses. The 28 melting-houses in the five *abattoirs* have been placed at the disposal of persons called *fondeurs* (melters), who must not be chandlers. There are

ght at Popincourt, eight at Montmartre, four at the Roule, four at Grenelle, and four at Villejuif. The *abattoirs* of Popincourt and Montmartre have each 64 slaughter-houses, that of Grenelle 48, and the two others 32 each. Country butchers are allowed to bring meat to the markets of Paris upon paying a duty of 12 cents per pound.*

CHAPTER XIII.

BRIDGES AND QUAYS.

BRIDGES.

The bridges at Paris, owing to the elevation of the quays above the river, have very little ascent, and are therefore extremely convenient; they are, however, in general, far inferior to the bridges of Rome or Florence, and in magnitude and grandeur they sink into insignificance when compared with the stupendous masses of Waterloo, Blackfriars, London, or Westminster. Their number over the Seine, between the barriers of Paris, is 19. Of these, one is formed of wood, one of iron and wood, two of stone and iron, thirteen of stone, and two are suspension bridges. Several of them had formerly houses on them, but they have successively been removed, and the centre of the capital is now thrown open to a free circulation of air, whilst the splendid view of the numerous fine buildings which skirt the banks of the river for more than a league is now uninterrupted. In describing the bridges we shall take them in the order in which they stand, following the course of the river.

PONT DU JARDIN DES PLANTES,

Communicating from the Jardin des Plantes to the Boulevard Bourdon.

The works of this bridge were begun in 1801, after the designs of M. Becquey Beaupré, and under the direction of M. Lamandé. On January 1, 1806, it was opened for foot passengers, and, on March 5, of the year following, for carriages. It

* For consumption of cattle at Paris see page 15.

received the name of Austerlitz, in memory of the victory gained by the French, December 2, 1805, over the Russians and Austrians. Upon the second entrance of the allied armies, the name was changed to *pont du Roi*, and since to *pont du Jardin des Plantes*. Its length between the abutments is 400 feet, and its breadth 37; the piles and abutments are of stone founded upon piles, and its five arches are of cast iron. Except masks of iron at the extremities of the joists, it presents no ornament. Its construction cost 3,000,000 fr. to a company, who were to receive, for 30 years, a toll of one sous for foot-passengers, three sous for a cabriolet, and five for a coach. This is the second bridge built of iron in Paris. Its construction is curious; and such is its solidity that the heaviest vehicles pass over it, although a sensible jarring may be felt at the moment. The view from this bridge is truly magnificent.

PONT DE GRAMMONT.

This, the only wooden bridge in Paris, was rebuilt in 1824, and forms a communication between the quai des Célestins and the île Louviers. It consists of five arches, and is 140 feet in length.

PONT MARIE.

This bridge communicates from the quai des Ormes to the île St.-Louis. It was built by Marie, superintendent-general of the bridges in France, in virtue of a contract made with him in 1614, for the erection of houses upon the île St.-Louis. Two arches of it were carried away by a flood in 1658, with 22 out of 50 houses which stood on it. The remainder were removed a short time before the Revolution. The pont Marie is 78 feet in breadth, and its length between the abutments is 300 feet.

PONT DE LA TOURNELLE,

Between the quai St.-Bernard and the île St.-Louis.

This bridge was also built by Marie, in 1620. It derived its name from an old tower near it, erected by Philip Augustus. It was twice carried away; and rebuilt, about the year 1656, at the expense of the city. It is bordered with causeways, consists of six semicircular arches, and is 380 feet in length, by 42 in breadth.

PONT DE LA CITE.

The project to erect a bridge between the île de la Cité and the île St.-Louis was formed in 1614, and executed a few years afterwards. This bridge was rebuilt in 1717, for foot-passengers only, who paid a toll. In the reign of Napoleon, it was determined to rebuild this bridge. The works were completed in 1804, under the direction of M. Ganthey. It was built by a company, and consisted of two wooden arches, supported by abutments and a pier of masonry. The wood-work was covered with tin painted stone colour; but, being extremely light, it was

ently shaken by the passage of carriages and troops at the coronation of Napoleon, and in 1819 it was found necessary to renew the arches. They are now formed of solid oak, and with iron braces. Its breadth is 34 feet, and its total length 206. It is confined to foot-passengers, who pay a toll of 10 sous each.

PONT DE L'ARCHEVÊCHÉ.

This well-built stone bridge, extending from the quay de l'Archevêché to the port aux Tuiles, was opened on the 4th of November, 1828. It consists of three arches, varying from 18½ to 24 yards in breadth, and was built by a company in less than six months. Carriages and foot-passengers pay a toll to pass over the bridge.

PONT AU DOUBLE.

This bridge of two arches was constructed in 1634, by the administrators of the Hôtel-Dieu; and part of its breadth is occupied by the buildings of that hospital. It is for foot passengers only, and communicates from the rue de la Bûcherie to the rue de l'Évêque. A *double* was paid as a toll till the year 1789, when the coin was withdrawn from circulation. At present no toll is paid. This bridge is closed every night at 11 o'clock.

PONT DE LA GRÈVE.

This is a handsome suspension-bridge for foot-passengers only, who pay a toll for passing. It was erected after the designs and under the direction of M. Duvergier, and was opened on the 21st of December, 1828. Its length is 106 yards and its breadth five. It extends from the place de Grève to the rue du Chevet-St.-André, in the Cité. In the centre is a neat arch, above which are the chains that support the platform pass. This bridge was constructed by the same company as the pont de l'Archevêché, and forms with the latter a useful communication between the northern and southern banks of the Seine.

PONT ST.-CHARLES.

This bridge is private, and serves only as a communication between the buildings of the Hôtel-Dieu. It was constructed in 1806, and took its name from a ward called *salle St.-Charles*. In order to form a promenade for the patients in winter, or when rains, this bridge has been covered in and glazed.

PONT NOTRE-DAME.

This bridge, which is the oldest in Paris, leads from the rue de la Lanterne to the rue Planche-Mibraï. A bridge, of which Charles VI laid the first stone on the 31st of May, 1412, having fallen down in 1499, the present one was begun in the following year, after the designs of Jean Joconde, and terminated in 1507.

It consists of five semicircular arches, which are admired for their boldness, and is 362 feet in length by 50 in breadth. In 1660, the pont Notre-Dame was richly ornamented with statues and medallions of the kings of France, but these have been destroyed. Upon this bridge houses were constructed, which were demolished in 1786, when the bridge was repaired, the ascent levelled, and causeways formed. On the western side of the bridge is the *pompe du pont Notre-Dame*, consisting of a square tower containing a reservoir, into which water is raised by means of machinery set in motion by the current of the river.

PETIT-PONT.

The existence of a bridge at this spot, which was formerly the only communication between the île de la Cité and the southern bank of the Seine, goes back to a period before the conquest of *Lutèce* by the Romans. It was carried away, by inundations of ice, thirteen times between the 13th and 17th centuries, and rebuilt of wood with houses upon the sides in 1659. At length in 1718, it was burned down by two boats laden with hay, which having accidentally taken fire, and being obstructed in their course by the bridge, communicated the flames to the wood-work, from whence they mounted to the houses with irresistible rapidity. It was then rebuilt in stone, as it now appears, and causeways were substituted for the houses. The Petit-Pont consists of three irregular arches, and is 104 feet in length by 52 in breadth.

PONT-AU-CHANGE,

Communicating from the place du Châtelet to the Palais de Justice.

Upon this spot stood the *Grand Pont*, which originally formed the only communication between the île de la Cité and the northern bank of the Seine. Upon this bridge, which was of wood, Louis VII, in 1141, fixed the residence of money-changers, and prohibited them from dwelling elsewhere. From this circumstance it derives its name. After being several times destroyed and rebuilt, it was burnt down in 1621. The reconstruction of the bridge was begun in 1639 and finished in 1647; it was built of stone, and had houses on each side. In 1788, Louis XVI purchased the houses upon the bridge for the sum of 1,200,000 livres, and they were demolished. The pont au Change consists of seven arches of a substantial but inelegant construction. Its length is 369 feet, and its breadth 96.

PONT ST.-MICHEL,

Communicating from the île de la Cité to the quai des Augustins.

The precise date of the first construction of this bridge

known. As early as 1424 it was called *pont St.-Michel*, a name derived from a small church dedicated to St. Michael, which stood near it. After being several times rebuilt and repaired, it fell down in 1616. It was then rebuilt of stone, with houses on the sides, by a company who received the rents. It was ornamented with a bold cornice, several niches, and, on each side, a bas-relief of Louis XIII on horseback. This sculpture was destroyed at the Revolution, but its traces may still be seen on the side towards the pont-Neuf. A royal edict, issued in September 1786, ordained that the houses upon all the bridges in Paris should be taken down. With regard to the pont St.-Michel, this edict was not carried into execution till 1804, upon the occasion of Napoleon's coronation. The houses were then demolished, the carriage-road widened, and its steepness considerably diminished. Causeways were raised, and some houses at the two extremities removed. This bridge is formed of four semicircular arches; its length between the abutments is 100 feet, and its breadth 83.

PONT-NEUF,

leading from the quai de la Mégisserie to the quai Conti.

This bridge was begun by Jacques Andronet Ducerceau, under the reign of Henry III, who laid the first stone on the 31st of May, 1578. The works were discontinued on account of the troubles of the *ligue*, and not recommenced till after the accession of Henry IV, who continued it at his own expense, under the direction of Marchand. It was finished in the year 1604.

This bridge consists of two unequal parts, which unite at the extremity of the *île de la Cité*: the first (to the north) has seven semicircular arches; the second has five. The entablature presents consoles adorned with masks of Satyrs, Fauns, and Dryads. Its total length is 1,020 feet, and its breadth 78. Upon the piers are semicircular recesses for shops.

After the death of Henry IV, Mary de Médicis his widow and queen-regent of the kingdom, wished to erect a monument in honour of her husband. Her father, Cosmo II, grand duke of Tuscany, having sent her a bronze horse, she ordered Dupré to cast a figure of the king, and it was placed on the pont-Neuf, opposite the place Dauphine, in the small square area which took the name of *place Henri IV*. Louis XIII laid the first stone of the pedestal on the 13th of August, 1614, but it was not finished till 1635. The statue of Henry IV was the first monument of the kind erected in Paris. In the night of August 24th, 1793, at the time of the refusal of the *parlement* to enregister the stamp duty and land tax, the partisans of the *parlement* assembled on this bridge and obliged the passengers to salute the statue of Henry IV. On the 11th of August, 1792, the statue was thrown down by the party who had forced the passengers to

salute it in 1787. In the same year, the famous alarm-gun was placed on the pont-Neuf.

On the 3d of May, 1814, the day when Louis XVIII returned to his capital, a plaster statue of Henry IV was placed upon the pont-Neuf, with this inscription:—

Ludovico redæce, Henrico redivivo.

A subscription soon after took place throughout France, for re-erecting the statue of Henry IV. Lemot was charged with the execution of the model, while Piggiani, a skilful founder, was chosen to cast the statue and horse. On the 3d of October the latter operation was effected with success. The king, in the presence of the royal family, laid the first stone of the pedestal on the 28th of October, 1817. Medals were placed in the stone, bearing this inscription:—

Ludovicus XVIII lapidem auspicalem posuit. Die XXVIII men. Oct. anno M.D.CCC.XVII. Regni XXIII.

On the reverse:—

Henrico Magno.

On the exergue:—

Pietas Civium restituit M.D.CCC.XVII.

The total height of the statue is 14 feet, and its weight 30,000 pounds. On the 14th of August, 1818, 40 oxen were employed to transport it from the foundry in the faubourg du Roule to the pont-Neuf; a distance of above two miles, which occupied three days. On the 21st, it was fixed on the pedestal. The statue remained covered till the 25th, the *fête* of St. Louis, when it was dedicated in the presence of the king and all the royal family. After reviewing the Parisian national guards, the royal guards, and the troops in garrison, the king arrived at the pont-Neuf. As soon as he was seated on his throne, the veil which covered the image of the great Henry dropped, and the shouts of thousands mingled with the report of cannon. The king took off his hat, and bowed to the statue of his ancestor. M. Barbé Marbois, president of the committee of subscribers, delivered an address to his majesty, who answered in these terms: "I receive with pleasure the present which the French people make me. I see in it the offering of the rich, and the mite of the poor and the widow, to raise again a statue which I contemplate with joy. I see in it a pledge of the happiness of France. At the sight of this image the French will recollect the affection which Henry IV entertained for them, and will deserve to be loved by his descendants." On the monument is this inscription, by the Academy of Belles-Lettres:—

*Henrici Magni
Paterno in populum animo
Notissimi Principis
Sacram effigiem.*

Civiles inter tumultus
 Galliâ indignante
 Dejectam
 Post optatum Ludovici XVIII reditum
 Ex omnibus ordinibus cives
 Ære collato
 Restituernunt.
 Necnon et elogiam
 quod
 Cum effigie simul abolitam
 Lapidi rursus inscribi
 Curaverunt.

On the opposite end is the following inscription, copied from the pedestal of the former statue:—

Enrico IV.
 Galliarum Imperatori Navar. R.
 Ludovicus XIII Filius eius
 Opus inchoatum et intermissum
 Pro dignitate pietatis et imperii
 Plenus et amplius absolvit
 Emin. D. C. Richelius
 Commune votam populi promovit
 Super illustr. viri
 De Bullion, Boutillier æraru F.
 Faciendum Curaverunt.
 M.D.C.XXXV.

Bas-reliefs adorn the sides of the pedestal. In one, Henry IV is seen commanding food to be distributed to the inhabitants of Paris, who, during the siege of the capital, had taken refuge in the camp; and in the other, the king, having entered as a conqueror into his capital, stops in the parvis de Notre-Dame, and issues orders to the *prévôt* of Paris to bear to the inhabitants of the city the language of peace.

This monument cost 337,860 fr. A magnificent copy of Voltaire's *Henriade* was deposited at its base.

Napoleon intended to have erected a granite obelisk on the spot now occupied by the statue, the elevation of which it is said would have been upwards of 200 feet.

The concourse of passengers on the pont-Neuf is incessant, and the scenes constantly exhibited on it are amusing, it being crowded with persons of every class. It is the principal mart for dogs and cats, where a large collection of the canine race is constantly to be found, the venders of which are busily employed in clipping and otherwise ornamenting the barking tribe. On the pont-Neuf formerly stood the *pompe de la Samarie*, so called from a bronze bas-relief in front which represented Jesus and the woman of Samaria. It was built in 1688, to supply water to the Tuileries and the Louvre, and was demolished in 1813.

PONT DES ARTS.

This elegant bridge, for foot-passengers only, is situated between the Louvre and the Institute, and takes its name from former, which at the time when the bridge was constructed, called *Palais des Arts*. It rests upon very narrow piers, is composed of nine arches, each formed of five secondary arches which are bound together by small cross arches, the whole of cast-iron. The floor, formed of wood, is elevated several feet above the level of the street, and extends in a straight line from one bank of the river to the other. At regular distances are small pillars of cast-iron, supporting lamps. This bridge, the first built of iron in Paris, was erected at the expense of a company, who were to derive a toll of one sous each person, for a certain number of years. The chord of the arches is 66 feet, the length is 500 and the breadth 30. It was built by MM. De Cessac and Dillaye and finished in 1804. It cost 900,000 fr., and for some time after it was opened, formed a fashionable evening promenade. Beautifully lighted up with additional lamps, and furnished with chairs, it was then what the *boulevard des Italiens* is now: but the north breeze from the river being found injurious to the health of ladies, caused it to be deserted.

PONT ROYAL.

A wooden bridge, erected in 1632, between the rue de la Harpe and the palace of the Tuileries, having been carried away by ice, in 1684, Louis XIV ordered a new one to be built of stone. Its construction was very difficult, in consequence of the rapidity of the river, but the obstacles were surmounted by an Italian Dominican friar, named *frère Romain*, who laid the foundations and erected the arches. The designs were by Gabriel and Jules Hardouin Mansart. It consists of five semicircular arches and is 432 feet in length by 52 in breadth. This part of the river was formerly crossed by a ferry-boat (*bac*), from which the *du Bac* derives its name. The bridge commands a fine view of the river. Upon one of the piers is a scale divided into metres and decimetres, to show the height of the river. It was upon this bridge that a piece of cannon was placed on the 10th of August, 1793, to fire upon the palace of the Tuileries.

PONT LOUIS XVI.*

Till the erection of this bridge opposite the place Louis XV, the faubourg St.-Germain and the faubourg St-Honoré had no communication between them except by the pont Royal, and a ferry opposite the Hôtel des Invalides. In 1786, the sum

* It is in contemplation to erect a bridge between the pont Royal and pont Louis XVI, which would lead from the garden of the Tuileries to the garden of the Invalides, and thus form a direct communication between the faubourg St.-Germain and the place Vendôme.

1,200,000 livres was appropriated to its construction, which was begun in 1787 and finished in 1790. It consists of five elliptical arches, which diminish gradually in breadth. The total length of the bridge between the abutments is 461 feet, and its breadth is 61. The piers are ornamented with three-quarter columns and surmounted by capitals, above which is a cornice. The parapet is formed by a ballustrade, divided by pedestals, which bear 12 colossal marble statues. Four military trophies are placed on pedestals on the quays, in a line with the statues at the extremities of the bridge. The architect of this handsome bridge was Peronnet, already celebrated for the construction of the bridge of Neuilly; and part of the stone employed was obtained from the demolition of the Bastille. This bridge has an admirable effect both from its beauty and richness, and the perfection and boldness of its execution. The following is a list of the statues which adorn it, and the artists by whom they were executed, beginning on the left, from the place Louis XVI, viz. :—1, **TURENNE**, in the uniform of the reign of Louis XIV, by Gois; he is supported by a mortar, a bomb-shell lies at his feet, and in his right hand he holds a truncheon; 2, **BAYARD**, by Mantoni. This warrior is represented in the armour of the 15th century, and at his feet are military emblems; 3, **SUGAR**, by Stouf. The abbé appears in a monastic habit, a mitre and crosier at his feet; he holds the sceptre and crown of France, emblems of his regency during the crusade of Louis VII; 4, **COLBERT**, by Milhomme. This celebrated statesman wears a mantle, and holds a pencil and a scroll to indicate his protection of the fine arts; 5, **TOURVILLE**, by Marin. This distinguished admiral appears in a bark; a sword in his right hand, and in his left a truncheon resting upon an anchor; he wears a medal conferred on him by the republic of Venice; at his feet are several stand of colours, including one taken from the Turks, and a piece of cannon; 6, **SUFFREN**, in the uniform of high-admiral, by Lesueur; with his left hand he presses his sword to his heart, and in his right holds a scroll on which is written, *La paix signée avec l'Angleterre en 1782*; he is supported by the trunk of a palm-tree, and has at his feet an anchor, a piece of cannon, balls, and a compass. On the other side of the bridge, next the Chamber of Deputies, are :—7, **CONDÉ**, by David; the hero is represented at the moment when he threw his truncheon into the entrenchments of Fribourg; 8, **DUGUES-CLIN**, in the armour of warriors of the 14th century, by Bridan; 9, **CARDINAL RICHELIEU**, by Ramey, holding a scroll on which is written, *Fondation de l'Académie Française*; 10, **SULLY**, by Espercieux, his left hand resting on his sword, and his right holding a scroll, on which is inscribed, *Des Finances*; at his feet are plans of Amiens and the gallery of the Louvre; 11, **DUQUESNE**, by Rognier. The illustrious admiral is represented at the moment of commanding the bombardment of Algiers; his right hand rests upon a mortar, and naval emblems lie at his

feet; 12, DUGUAY TROUIN, by Dupasquier. The gallant admiral appears in the act of giving the command for an attack upon Janeiro.

In 1792, this bridge was called *pont de la Révolution* which name that of *pont de la Concorde* was substituted in 1800. At the Restoration it resumed its original name.

PONT DE L'ALLÉE D'ANTIN.

This handsome suspension-bridge, for carriages as well as passengers, was opened on the 20th December, 1829, having been constructed by the same company that built the *pont de l'Anvêché* and the *pont de la Grève*, and forms a useful communication between Gros-Caillou and the faubourg St.-Honoré. The chains are supported by two handsome piers, which form an arch for the public passage. It is 350 French feet in length, and 20 in breadth, a causeway being formed on each side for persons on foot. A toll is paid on passing this bridge.

PONT DE L'ÉCOLE MILITAIRE.

This bridge, begun in 1806, after the designs of M. Dillon, under the direction of M. Lamandé, was completed in 1813. It is situated opposite the *École Militaire*, and forms a communication between the quai de Billy and the Champ-de-Mars. It consists of five semicircular arches, and the length between the abutments is 460 feet. A cornice, imitated from the temple of Mars the Avenger, at Rome, and garlands of laurel and oak within which is the cipher *II*, surmounted by the royal crown, are the only ornaments with which it is decorated.* At the extremities of the parapets are four pedestals, destined to bear statues. The beautiful simplicity and finished execution of this bridge give it a distinguished place among modern structures. It is the only bridge at Paris formed on a horizontal line, and of which the pavement is level with the approach.

The name of *Jéna* was at first given to this bridge by a brochure published at Warsaw, in 1807, in memory of the famous battle gained over the Prussians, on the 14th of October, 1806. When the Prussians came to Paris in 1814, their leader (Blücher) threatened to have blown up the *pont de Jéna*, and some attempts were made without success. A negotiation was entered into with the French when it was agreed that the bridge should be preserved, but its name should be changed. By a royal ordonnance of July, 1815, it was named *pont des Invalides*, for which its present name has been substituted.

* The garlands formerly encircled the letter *N*. surmounted by the imperial eagle.

QUAYS.

The banks of the Seine, with the exception of that part opposite the Halle-aux-Vins and the Garden of Plants, are skirted with spacious quays, which, although distinguished by different names, form in reality only two lines of road. The most ancient, the quai des Augustins, dates from 1312, and the quai de la Mégisserie, from 1369. Under Louis XIII and Louis XIV some progress was made in the construction of quays, particularly in the île de la Cité and the île St.-Louis, which are now entirely surrounded by them, except that portion of the former upon which part of the Hôtel-Dieu stands. The quai d'Orsay, down to 1801, remained a muddy strand intersected by drains and open sewers. Napoleon particularly directed his attention to the improvement of Paris by the construction and repair of quays, and his plans have been completed. The banks of the Seine now display a line of quays unequalled by any city in Europe. Their number is 34, viz.: 14 upon the right bank of the Seine; 10 upon the left bank; 6 in the île de la Cité, and 4 in the île St.-Louis. Their total length is nearly 15 English miles. The whole are executed in stone with a parapet. The construction of quays during the reign of Napoleon cost upwards of 12,000,000 fr. The Seine, which is a running and not a tide river, has no commerce but what is carried on in barges and one or two steam-boats. The quays are merely stone embankments, without cranes for raising goods, or warehouses for receiving them, and form streets with houses on one side, and the river on the other. At various places there are stone stairs and inclined ways to descend, and the sewers fall into the river through arches under the quays. It would be impossible to dispose the banks of a river like the Thames, on which commerce is carried to the greatest imaginable extent, in a manner so agreeable. Goods are landed at different parts of the river at wharfs, termed *ports*. When it is considered that the waters of the river rise in winter about 10 or 12 feet higher than in summer, the necessity for stone embankments will be apparent; and the

whole is so well executed, that some of them afford the pleasantest walks in Paris, excepting the boulevards and public gardens.

CHAPTER XIV.

AQUEDUCTS, HYDRAULIC MACHINES, FOUNTAINS, BATHS, &c.

The means employed from the earliest period to secure to large towns a plentiful supply of water may be reduced to the following: aqueducts, canals, cisterns, reservoirs, and hydraulic machines. The ancients generally employed the two former. Although well acquainted with mechanics, it does not appear that they used machinery to elevate the water of rivers above their level, and afterwards distribute them on lower grounds. Wherever the Romans established their dominion they constructed aqueducts, and the remains of some are still to be seen without the walls of several cities in Italy and ancient Gaul, extending far into the adjacent country. It appears that in Greece the only water used was obtained from cisterns, fountains, and wells within their walls; and if the traveller to that classic land still finds the ruins of aqueducts, they most probably date from the period when the Greeks became confounded with the Romans, for all these remains are, or appear to be, of Roman construction. In the southern provinces of Italy, and in Greece, where during summer the rivers are dry, fountains and vast cisterns are indispensably necessary to prevent a scarcity in the sultry season. Thus in those countries we find grand and numerous remains of spacious reservoirs, whilst, as we retrograde towards the north, they are more rare because less necessary. The various means employed by the ancients to convey water have been adopted by the moderns with greater or less success. If the aqueducts of the latter are less substantial and numerous, it is because they have machinery to elevate the water of rivers, and thus dispense with the necessity of seeking it at a great distance. But it cannot be denied that aqueducts seem the most simple

and easy. In Paris, aqueducts and hydraulic machines are employed conjointly to supply the fountains; and the canal de l'Ourcq promises to furnish ten times the quantity of water previously possessed.

AQUEDUCTS.

The aqueducts which supply Paris with water are three in number, viz. the *Aquéduc d'Arcueil*, the *Aquéduc de Belleville*, and the *Aquéduc de St.-Gervais*.

AQUÉDUC D'ARCUEIL.—Over a valley to the south of Paris, formed by the course of the Bièvre, the Romans erected an aqueduct for the conveyance of water to the Palais des Thermes, from Arcueil, a village at two leagues distance, which evidently derived its name from the arches that supported the aqueduct. Part of this ancient construction, consisting of two arches substantially built, still exists, near the modern aqueduct. One of these arches is particularly worthy of attention. It serves as an entrance to a fine estate. Its architecture is severe but noble. The cornice is supported by two Ariatides, one in the costume of a Roman warrior; the other is a female with her arms crossed upon her breast. The scarcity of water in the southern part of Paris was more particularly felt after Mary de Medicis built the palace of the Luxembourg, and the population increased in that quarter. A project formed by Henry IV of re-establishing the Roman aqueduct to convey the waters of Rongis to Paris, was therefore renewed. On the 17th of July, 1613, Louis XIII and the queen regent, his mother, in great pomp, laid the first stone of the aqueduct, which was built after the designs of Desbrosses, and finished in 1624. This aqueduct, which extends across the valley of Arcueil upon 25 arches, 72 feet in height by 1,200 in length, presents a magnificent mass of building. Its total length, from Arcueil to the Château d'Eau, near the Observatory, is 13,200 yards. Nine of the arches only are open for the passage of the river, which, however, generally flows through two in the centre. In the interior of the aqueduct on each side is a parapet which forms a walk. On the outside along the whole line are various openings, called *regards*.

The water of this aqueduct is distributed from *Château d'Eau* by means of leaden pipes; but it deposits a calcareous sediment which frequently obstructs the pipes. Concretions are formed by this water, so that pieces of wood, glass, fruit, or other objects, thrown in, become covered with a stony substance, but they are not dissolved. It unfortunately happened that part of the aqueduct was built over quarries long before abandoned and forgotten. For more than a century no inconvenience was experienced, but, in 1777, the percolation of water was so great that the fountains it supplied became dried up. The aqueduct was then thoroughly repaired, at an immense expense.

To visit the aqueduct application must be made to M. Beurrier, No. 123, rue des Arcs, at Arcueil.

AQUÉDUC DE BELLEVILLE.—A considerable quantity of water is supplied to Paris from a hill abounding in springs, situated at a short distance to the north, upon which the village of Belleville has been built. The aqueduct by which it is conveyed is the most ancient in the vicinity, having been built in the reign of *Philippe Augustus*. As early as 1244 it supplied water to the abbey of St.-Martin-des-Champs. This aqueduct was substantially built of stone, but having fallen into decay it was repaired in 1457, by order of the *prévôt des marchands*, as appears by an inscription over one of the openings. In 1602 the *Aquéduc de Belleville* was thoroughly repaired by order of Henry IV, and the expense defrayed by an additional duty upon the wine which entered Paris.

The first reservoir is situated upon the most elevated point of the village of Belleville. It consists of a substantial freestone building, 50 feet in circumference, not lofty, on account of the height of the mountain and the depth of the springs. It is covered with a dome surmounted by an open lantern through which light is admitted. Two staircases lead down to the bottom of the reservoir and the entrance of the aqueduct. In the centre is a basin which, as the water rises, empties into the aqueduct. At the barrier de Menilmontant is another reservoir, from whence the water is distributed

that quarter of Paris where it is situated. The opening over which is the inscription, is in the garden of a house, No. 191, rue de Paris. To visit this aqueduct permission should be obtained at the prefecture; nevertheless the proprietor of the house allows strangers to descend by the opening. Great care should be taken not to descend when very warm, as the cold is intense.

AQUÉDUC DE ST.-GERVAIS or DE ROMAINVILLE.—By this aqueduct the water from the heights of Romainville, Clichy, and Menilmontant flows into a reservoir in the village of Pré St.-Gervais, from whence it is conveyed to Paris by leaden pipes. The period of its construction is unknown, but it certainly existed as early as the 13th century, as, in 1265, St. Louis granted to the *Filles-du-Calvaire* of the rue St.-Denis part of the water which it supplied to the fountain St.-Lazare. This aqueduct was repaired by command of Henri IV, at the same time as the fountain of Belleville. It supplies about 646 hogsheads of water in 24 hours. The reservoir was rebuilt in the reign of Louis XIV, as appears by an inscription in letters of gold upon a tablet of black marble. It is about 12 feet in length by 10 in breadth. In the front is a niche with a fountain in the centre.

CANAL DE L'OURCQ.

The difficulty of supplying the public fountains by machines requiring frequent repair, gave birth, at different periods, to proposals for obtaining water by means more simple and natural. Many projects were proposed and rejected previous to the suggestion of Messrs. Solage and Bossu, in 1799, of opening a communication between the Seine and the Ourcq. They calculated that, by prolonging the latter river to Paris, they could supply to the capital 44,000 hogsheads of water in 24 hours. The proposal, however, was rejected as impracticable. On the 29th Floréal, an X (May 19, 1802), a decree was issued, which set forth:—*Il sera ouvert un canal de dérivation de la rivière d'Ourcq, qui amènera cette rivière dans un bassin près la Villette.*" On the 25th Thermidor following

another decree appeared, which fixed the 1st Vendémiaire, an XI (September, 1802), for its commencement, assigned the necessary funds out of the receipts at the barriers of Paris, and charged the prefect of the department with the chief direction, and the engineers *des Ponts-et-Chaussées* with its execution. After the commencement of the canal, several delays took place at different periods, and in 1814 the works were totally suspended. In 1818, the municipal body of Paris were authorised by a special law to borrow 7,000,000 fr. to finish the canal, the completion of which was undertaken by Messrs. St.-Didier and Vassal. Since that period the works have rapidly advanced. The objects for which this canal has been opened are to convey to a spacious basin water for the supply of the inhabitants of the capital, and the fountains which embellish it; to establish a communication between the river Ourcq and Paris; to form on the north of the city, a canal composed of two navigable branches, the one extending from the Seine at St.-Denis to the basin, and the other from the basin to the Seine at the Arsenal; and lastly, to furnish a supply of water to the manufactories of the capital. The various branches or ramifications of this canal are known by the names of the *Canal de l'Ourcq*, the *Bassin de la Villette*, the *Aqueduc de Ceinture*, the *Canal de St.-Martin*, the *Gare de l'Arsenal*, and the *Canal de St.-Denis*.

The *canal de l'Ourcq* receives the water of the Ourcq beyond the mill of Mareuil, about 10 leagues from Paris, and after collecting the streams of the Collinance, the Gergogne, the Therouenne, and the Beuvronne, falls into the bassin de la Villette. Its volume, according to an accurate calculation, is 8,510 inches during six weeks of the year, and 12,637 inches during the remaining 46.

The *bassin de la Villette*, situated without the barrier de Pantin, between the Flanders and German roads, was begun in 1806, and finished in 1809. It forms a parallelogram of 889 yards by 89, and is built of substantial masonry. The waters of the *canal de l'Ourcq*, are received at the northern extremity. The axis of the basin is the same as that of an elegant rotunda, which

ms barracks for gendarmes, and its banks are planted with four rows of trees. At the two angles of the northern extremity are openings, which supply water to the *aqueduc de Ceinture* and the *canal de St.-Martin*. The *aqueduc de Ceinture* extends from the western angle of the basin as far as Mouceaux, encircling Paris to the north. Its length is 4,833 yards, and it is intended to supply the fountains of the capital on the right bank of the Seine. This aqueduct sends out two branches, called *galerie de St.-Laurent*, and *galerie des Martyrs*, from which the water is conveyed to numerous points by smaller ramifications and cast-iron pipes.

The *canal de St.-Martin*, at first called *canal de Navigation*, communicates between the eastern angle of the basin and the *gare de l'Arsenal*, forming a course 35,556 yards in length. It is constructed of solid masonry, and the sides are skirted with haling-ways and trees. This canal passes between the boulevard and the hospital St.-Louis, and, after traversing the faubourg du Temple, the rue Menilmontant, and the rue du Chemin-Vert, falls into the *gare* in the place de la Bastille. The bridges over the canal in the faubourgs and streets are built of stone. The *canal de St.-Martin*, with that of *St.-Denis*, forms a communication from the Seine to the Seine.

The *gare de l'Arsenal*, formed of the moat of the Bastille, cleared of its rubbish and old constructions, is 100 yards in length, by about 64 in breadth. On the right leading down to the river is a haling-way 10 feet wide. It is capable of receiving upwards of 80 barges, leaving the middle clear for a passage. A bridge has been erected towards the river, over the sluice where the waters of the *gare* fall into the Seine.

The *canal de St.-Denis* begins near the town from which its name is derived, at the spot where the small river Rouillon empties itself into the Seine, and terminates at the *canal de l'Ourcq* in a small semicircular sheet of water, about 900 yards beyond the bassin de la Pllette. After encircling the town of St.-Denis on the Paris side, this canal extends in a straight line to the canal de l'Ourcq. Its length is 7,333 yards, and in its course there are 12 sluices. Two bridges have been

constructed over it between Paris and St.-Denis, and a third at the northern extremity of the village of la Villette. From the point where this canal commences, boats can reach the *bassin de la Villette* in eight or ten hours; whereas, by the Seine, on account of its numerous windings, three days are required to arrive at Paris. This vast and eminently useful undertaking is nearly completed.

HYDRAULIC MACHINES.

The insufficiency of the quantity of water supplied by the aqueducts of Belleville and St.-Gervais was much felt under the reign of Henry IV (the new aqueduct d'Arcueil not being then constructed), and the scarcity at the palaces led to the erection upon the second arch of the Pont-Neuf, of an hydraulic machine, which took the name of—

Pompe de la Samaritaine, from its being ornamented with a group in gilt lead, representing Christ and the woman of Samaria at Jacob's well. This machine was demolished in 1813.

Pompe du pont Notre-Dame.—The utility of the *pompe de la Samaritaine* suggested the idea of constructing a similar machine adjoining the pont Notre-Dame, which was carried into execution in 1670. It consists merely of a square tower, containing a reservoir, into which the water is elevated by machinery set in motion by the current of the river.

Pompe à feu de Chaillot.—In the year 1735, two foreigners made proposals to elevate the water of the Seine by means of steam-engines, and distribute it to the houses of Paris; but the project being little understood their proposals were rejected. In 1778, Messrs. Perier were authorised to erect a steam-engine upon the quai de Billy, below the village of Chaillot, at the expense of a company. The building containing the engine, which was made by Boulton and Watt, is a square pavilion of an elegant form. A canal, seven feet wide, constructed under the Versailles road, extends to the middle of the river, where it receives the water, and conveys it into a

large free-stone basin, from whence it is elevated by the steam-engine into reservoirs built upon the heights of Chaillot, at 110 feet above the level of the Seine. From these reservoirs, which receive 400,000 cubic feet of water in 24 hours, communications, by means of pipes, are formed with the houses and several fountains on the northern bank of the river. The first trial of this engine, the earliest that appeared in France, was made on the 8th of August, 1781, in the presence of the lieutenant of police. But such was the ignorance of the principle of the machine, that for several years after it was erected, the smallest derangement caused a stoppage in the works, until a person, dispatched to Birmingham, returned with the means of repairing them. The works of this machine may be visited by strangers, who are expected to give a small fee to the workman that conducts them.

Pompe à feu du Gros-Caillou.—After the establishment of their hydraulic machine below Chaillot, Messrs. Perier erected another on the quai des Invalides, to supply the houses and fountains on the left bank of the Seine. The first stone was laid by the *prévôt des marchands* on the 24th of July, 1786. This building also presents an elegant pavilion; but as Gros-Caillou is destitute of heights, it was necessary to add a tower nearly 70 feet in elevation, to contain the reservoirs. The works of this machine may also be visited.

A third building, destined for a steam-engine, was constructed upon the same bank of the river, near the barrier de la Gare: but it has never been used. It is of an elegant form, and has a lofty square tower like that of Gros-Caillou.

From these engines water is gratuitously supplied in case of fire; and, to that effect, reservoirs, kept constantly full, have been built in different quarters of the capital.

Towards the end of 1788, more than four-fifths of the shares of the company to whom these machines originally belonged, had been transferred to the royal treasury in exchange for other securities, so that the crown had become nearly the sole proprietor of the steam-en-

gines and their dependencies, which, since that period, have been considered public property, and are superintended by persons appointed by the government.

FOUNTAINS.

The immense volume of 6,944 inches of water was supplied by aqueducts to ancient Rome, and one inch, flowing with mean rapidity, affords 72 hogsheads in 24 hours. Modern Rome still enjoys 1,500 inches of water, which is distributed by numerous magnificent fountains. In 1754, Paris did not possess more than 200 inches of water, but now the French capital is better supplied than any other city in the world. The water used by the Parisians is furnished by the Seine, the Ourcq, the aqueduct of Arcueil, and the springs of St.-Gervais, Belleville, and Menilmontant.

Under Philip Augustus there were only three public fountains in Paris. In the interval between the reigns of that prince and Louis XII, 13 others were constructed. Under Henri IV, Louis XIII, Louis XIV, and Louis XV, many new fountains were erected, and during the government of Napoleon their number was greatly augmented. Seventeen were constructed between 1804 and 1812. The total number of fountains in Paris is 65, besides which, there are 124 *bornes fontaines*, or streams issuing from orifices or lions' heads in walls or posts. The water is supplied to these fountains by three hydraulic machines, three aqueducts, and the canal de l'Ourcq.

The plan of conveying water by pipes to private houses has been only partially adopted; but it is sold from door to door at the rate of one sous per pail, by water-carriers, who obtain it at the fountains. The number of *porteurs d'eau* having casks on wheels, is 1,400; and those who carry it in pails with yokes, like the milkmen of London, are still more numerous. In 1829, however, a company was formed for the supply of water to the public establishments and private houses, by means of pipes, so that Paris may be expected in a few years to be freed from water-carts, which are a nuisance, as they

form obstructions in the streets, and not unfrequently sprinkle persons passing.

Although most of the necessities of life are cheaper in Paris than in London, the essential articles of firing and water are considerably dearer. It is calculated that upwards of 42,000,000 fr. are annually paid in Paris for firing; and upwards of 4,000,000 fr. for water.

We shall now describe such of the fountains as are entitled to notice, the number of which is comparatively small.

FONTAINE DE ST.-AVOYE,

Rue St.-Avoys.

This fountain, erected in 1687, is ornamented at the lower story with a niche, a sea-shell and congelations. The upper story is adorned with pilasters, a semicircular pediment and two dolphins supporting an escutcheon.

FONTAINE DE BACCHUS,

At the corner of the rue Censier.

In the decoration of this fountain there is a moral fable: a satyr, surrounded by Bacchanalian attributes, offers water to the inhabitants of the faubourg St.-Marceau, who, for the most part, are friends to a stronger beverage.

FONTAINE DE BIRAGUE,

Rue St.-Antoine.

This fountain was erected in 1579, by cardinal René de Birague, chancellor of France, and was rebuilt in 1807. It is a pentagonal tower, surmounted by a dome and a lantern. The sides are similar; consisting of a niche, between Doric pilasters supporting a pediment, above which rises an attic adorned with a naiad. On each side was formerly an inscription. The following is the only one that remains:

PRÆTOR ET ÆDILES FONTEM HUNC POSUERE, BEATI
SCEPTRUM SI LODOIX, DUM FLUIT UNDA, REGAT.

CHATEAU D'EAU DU BOULEVARD DE BONDY.

This magnificent and picturesque fountain, executed in 1811, after designs by Girard, is happily placed on

elevated ground, formerly a bastion, between the *port* St.-Martin and the *rue du faubourg du Temple*, and forms a grand reservoir which receives water from the *canal de l'Ourcq*, and distributes it to the fountains in the vicinity. It is for this reason that it is called *château d'eau*. It consists of five concentric basins placed one above another, the largest of which is 90 feet in diameter. From the centre of the uppermost rises a shaft ornamented with leaves, supporting two *pateræ* of different dimensions, from whence the water falls in a fine cascade from basin to basin. Four pedestals support each two antique lions, which spout forth water into one of the basins. The lions, shaft, and *pateræ* are of cast-iron, and the basins are of *Château-Land* stone, highly polished. In the wall towards the *rue de Bondy* are two niches that supply water to the neighbourhood. This fountain cost 180,000 fr.

FONTAINE DES CAPUCINS,

Rue St.-Honoré, at the corner of the rue Castiglione.

This fountain was formerly surrounded by six columns, a circumstance alluded to in the following inscription by Santeuil, which it still bears:—

TOT LOCA SACRA INTER, PURA EST QUÆ LABITUR UNDA;
HANC NON IMPURO, QUISQUIS ES, ORE BIBAS.

The fontaine des Capucins was erected in 1671, and rebuilt in 1718, but possesses no ornaments.

FONTAINE STE.-CATHERINE,

Rue du faubourg St.-Antoine.

It was erected in 1783, and is decorated with pilasters surmounted by a pediment, the whole enriched with congelations, shells, and other ornaments.

FONTAINE DE LA CROIX DU TIROIR,

Corner of the rue de l'Arbre-Sec and the rue St.-Honoré.

This fountain, erected by Francis I., derives its name from a cross called *Croix du Tiroir*, near which it was situated. It was rebuilt by Soufflot, in 1775. Its front presents a basement, adorned with vermicular rustics, which supports pilasters, wrought in stalactite.

with capitals, in shells. It is surmounted by a balustrade. Between the windows of the first storey is a nymph pouring water into a basin.

FONTAINE DESAIX,

See Place Dauphine, page 289.

FONTAINE DU DIABLE,

At the corner of rue de l'Echelle and rue St.-Louis.

The origin of the name of this fountain is unknown. It was rebuilt in 1759, and consists of a lofty obelisk, upon a pedestal, the torus of which is sculptured in oak-leaves. At the upper angles of a tablet are two Tritons supporting the prow of a ship.

FONTAINE DE L'ÉCHAUDÉ,

Vieille rue du Temple.

This building, erected in 1671, resembles the monument called Demosthenes' lantern. It is of an octagonal form, divided into compartments with mouldings, and crowned by a minaret, terminated by a small vase ornamented with congelations.

FONTAINE DE L'ÉCOLE DE MÉDECINE, OR D'ESCUAPE,

Place de l'Ecole de Médecine.

This fountain was erected in 1806, after the designs of Gondouin, and consists of a grotto formed by four fluted columns of the Doric order which support an entablature. Above them is an attic, from whence a sheet of water falls 24 feet into a semicircular basin. The design is simple and grand, and the effect of the water is very striking when there is a sufficient supply.

FONTAINE ÉGYPTIENNE,

Rue de Sèvres.

This beautiful fountain was constructed in 1806. It presents the gate of an Egyptian temple, in the opening of which is a statue holding in each hand a vase, from whence water falls into a semicircular basin, and issues thence by the head of a sphynx, in bronze. In an entablature an eagle is displayed.

FONTAINE DE L'ÉLÉPHANT,
See Place de la Bastille, page 290.

FONTAINE DE GRENELLE,
No. 57, rue de Grenelle St.-Germain.

This fountain is one of the finest in Paris. Bouchardon who furnished the designs, executed the figures, bas-reliefs, and some of the ornaments. It was begun in 1739 and finished in 1745. The building is of a semicircular form, 90 feet in length by 36 in elevation. In the centre is a projecting mass, from which two wings extend to the contiguous houses. It consists of a basement, above which rises an upper story, presenting in the centre a kind of portico, and in the wings, niches, and windows between small pilasters without bases or capitals. The whole is surmounted by an attic extending the length of the building. The portico consists of four Doric columns supporting a pediment. In front of it is a group in white marble, representing the city of Paris sitting upon the prow of a ship, and regarding with complacency the Seine and the Marne, which are recumbent at her feet. In the lateral niches are allegorical statues of the seasons and beneath them bas-reliefs. The niches are separated by the city arms, in relief. Between the columns is a marble tablet, with the following inscription by cardinal Fleury, effaced at the Revolution, but since restored :

DUM LUDOVICUS XV,
 Populi amor et Parens optimus,
 Publicæ tranquillitatis assertor,
 Gallici Imperii finibus,
 Innocuè propagatis ;
 Pace Germanos, Russosque
 Inter et Ottomanos
 Feliciter conciliatâ,
 Gloriosè simul et pacificè
 Regnabat,
 Fontem hunc civium utilitati,
 Urbisque ornameto
 Consecrarunt
 Præfectus et Ædiles,
 Anno Domini
 M.DCC.XXX.IX.

It is to be regretted that this rich monument resembles a tomb, occupies a place by no means suited to its dimensions, and is ill supplied with water.

FONTAINE DES INNOCENS,

See Marché des Innocens, page 303.

FONTAINE DES INVALIDES,

See page 228.

FONTAINE DE LÉDA, or DE LA RUE VAUGIRARD,

At the corner of the rue du Regard.

This fountain, erected by Bralle, in 1806, presents two pilasters supporting a pediment. It is ornamented with a bas-relief, by Vallois, representing Leda on the banks of the Eurotas, caressing Jupiter, under the form of a swan. At the feet of Leda, Cupid is seen drawing an arrow from his quiver. The water flows into a basin from the beak of the swan. The pilasters are adorned with dolphins, one encircling a trident, and the other a rudder.

FONTAINE DE LOUIS-LE-GRAND,

At the angle formed by the rue de la Michodière and the rue du Port Mahon.

This beautiful fountain was erected in 1712, and rebuilt in 1828. It consists of two columns, having between them a niche, in which is a naiad in the act of striking a dolphin with a trident. The capitals, cornices, and entablature, are ornamented with figures of fishes, shells, aquatic plants, etc. The basin, formed of a single mass of stone, is groined to represent an immense shell. The following is the inscription :—

Regnante Carolo X,
Pristinum fontem angustiora area jam amplificata,
Communi utilitati urbisque ornameto,
In majus restituerunt præfectus et ædiles
Anno M.DCCC.XX.VIII.

FONTAINE ST.-LOUIS,

Rue St.-Louis.

This fountain consists of a basement surmounted by a niche, between two pilasters ; the latter support a pedi-

ment, behind which rises a small dome, terminated by a lantern. The niche is filled by a vase upon a pedestal, having on each side tritons seated on dolphins.

FONTAINE, or GROTTÉ DU LUXEMBOURG,
See page 195.

FONTAINE DU MARCHÉ ST.-GERMAIN,
See page 304.

FONTAINE DE MARS, or DU GROS-CAILLOU,
Rue St.-Dominique, opposite the Military Hospital.

This fountain was erected in 1813. It is a square building ornamented with eight Doric pilasters, and an entablature. In the front is a bas-relief, representing Hygeia, the goddess of health, administering a draught to an exhausted soldier. On the sides are vases, surrounded by the Esculapian serpent, and adorned with bas-reliefs. The other ornaments are sea-monsters.

FONTAINE ST.-MARTIN,
Rue St.-Martin.

This fountain, built against a tower that formed a part of the wall of the ancient abbey of St.-Martin-des-Champs, consists of a basement and two pilasters, surmounted by a pedestal, ornamented with an escutcheon, and crowned by a shell. The pilasters are adorned with vermiculated rustics and congelations. In the centre is a tablet, and above it a ship, in relief.

FONTAINE MAUBUÉE,
At the angle of rue Maubuée and rue St.-Martin.

This fountain existed early in the 14th century. In 1733 it was rebuilt. It consists of a pedestal, ornamented with vases, amidst rushes and sea-shells. Above it is a tablet for an inscription. One front is surmounted by a ship, emblematical of the city of Paris.

FONTAINE DE LA RUE MONTMARTRE.

This fountain, built against a house four stories high, is ornamented with congelations, and surmounted by a pediment. Beneath the second story are bas-reliefs, representing coats of mail, helmets, shields, quivers, etc.

FONTAINE DE LA NAIADÉ,

Rue des Vieilles - Audriettes.

This fountain was erected in 1635, and rebuilt in 1775. The pediment presents a bas-relief of a naiad reclining among rushes, by Mignot.

FONTAINE DU PALMIER,

See Place du Châtelet, page 288.

FONTAINE DU PARVIS NOTRE-DAME,

See page 292.

FONTAINE DES PETITS-PÈRES,

Place des Petits-Pères.

This fountain, constructed in 1671, consists of a basin, two pilasters, and a pediment. It bears the following inscription, by Santeuil:—

QUE DAT AQUAS, SAXO LATET HOSPITA NYMPHA SUB IMO;
SIC TU, CUM DEDERIS DONA, LATERE VELIS.

FONTAINE DE LA PLACE DE LA BASTILLE,

See Place de la Bastille, page 290.

FONTAINE DE LA PLACE DE L'ÉCOLE,

See Place de l'Ecole, page 291.

FONTAINE DE LA PLACE ST.-MICHEL,

At the top of the rue de la Harpe.

Upon the demolition of the Porte St.-Michel, in 1684, this fountain was constructed on its site, after designs of Bullet. It consists of a vast niche, ornamented with Ionic columns and a pediment; from this heavy construction a mere thread of water issues. The following inscription, by Santeuil, alludes to the university, many colleges being situated near the fountain:—

HOC SUB MONTE SUOS RESERAT SAPIENTIA FONTES
NE TAMEN HANC PURI RESPUÉ FONTIS AQUAM.

FONTAINE, OR CHATEAU D'EAU DE LA PLACE DU
PALAIS-ROYAL.

See Place du Palais-Royal, page 177.

FONTAINE DE POPINCOURT,

Rue de Popincourt.

This fountain was constructed in 1806, by Bralle. Its form is a cippus, terminated by a scroll pediment, in the tympanum of which is a pelican feeding her young. The front presents a bas-relief of Charity giving a cup of water to two children, by Fortin.

FONTAINE DE RICHELIEU,

At the angle of rue de Richelieu and rue Traversière.

This fountain, erected in 1671, derives its name from Cardinal Richelieu. It is plain, but bears a tablet with the following inscription, by Santeuil, alluding to the cardinal's office of grand master and superintendent general of navigation:—

QUI QUONDAM MAGNUM TENUIT MODERAMEN AQUARUM RICHELIVS,
FONTI PLAUDERET IPSE NOVO.

FONTAINE ST.-SÉVERIN,

At the angle of the rue St.-Severin and the rue St.-Jacques.

This fountain, erected in 1624, presents a dome surmounted by a lantern. It bears the following inscription, by Santeuil, alluding to its being placed at the foot of a mountain:—

DUM SCANDUNT JUGA MONTIS ANHELO PECTORE NYMPHÆ,
HIC UNA È SOCIIS VALLIS, AMORE, SEDET.

FONTAINE DE TANTALE, or DE LA POINTE ST.-EUSTACHE.

This fountain, situated at the angle formed by the rue Montmartre and the rue Montorgueil, was built in 1806. It presents an elliptical niche between two rusticated imposts surmounted by a pediment, in the tympanum of which is an eagle. In the niche is a head of Tantalus, above a shell from which the water flows into a rich vase. The expression of the head is eagerness to drink. From the vase the water descends into a semicircular basin. Upon the vase is a bas-relief, representing a nymph holding a vessel for Cupid to drink.

FONTAINE DE VENDÔME,

Rue du Temple.

This fountain was attached to the ancient wall of the temple, and is named after the chevalier de Vendôme, and prior of France. It is surmounted by a cupola, and is adorned with a military trophy.

FONTAINE ST.-VICTOR,

Rue St.-Victor.

This fountain was built in 1671, after the designs of Leoni, and was called *fontaine d'Alexandre* or *de la Colosse*, after a tower of that name which had existed on its site. It afterwards was called *fontaine St.-Victor*, from the celebrated abbey near which it was situated. The building presents a narrow lofty front, ornamented with a vase, dolphins, and syrens.

ESTABLISHMENT OF CLARIFIED AND PURIFIED WATER OF THE SEINE.

No. 24, quai des Célestins.

The water of the Seine, although the purest in Paris, is much improved by the process which it undergoes in this establishment, and is no dearer than the common water; but it can only be had by subscription. The public are admitted to view the works, which the allied sovereigns visited in 1814.

The following lines on the Seine are by the celebrated Latin poet, Santeuil, a canon of the abbey of St.-Victor, who seems, from the subjects chosen for his poetic effusions, to have been a devotee of the Naiads:—

*Sequana, cum primum Reginæ allabitur Urbi
Tardat præcípites ambitiosas aquas;
Captus amore loci, cursum obliviscitur anceps
Quo fluat, et dulces nectit in Urbe moras.
Hinc varios implens flectu subeunte canales,
Fons fieri gaudet, qui modò flumen erat.*

When to the queen of cities comes the Seine,
His rapid waters hurrying to the main,
He checks his course, and now, forgetful, seems
Doubtful which way to guide his wandering streams:

Struck with affection for the spot, he plays
 With lingering fondness through its streets and ways ;
 While, with refreshing tides each part supplied,
 He sports a fountain who a stream did glide.

BATHS.

Balnea, vina, Venus, corrumpunt corpora nostra,
 At vitam faciunt balnea, vina, Venus.

Wine, women, baths, our vigour undermine,
 But life's not life without baths, women, wine.

The use of baths, so common among the ancients, was introduced into Gaul by the Romans, upon their conquest of the country; and rapidly spread among the inhabitants, particularly at Paris. The *palais des Thermes*, of which some remains still exist,* was the building in which the Roman emperors took their baths.

In the middle ages public baths, called *étuves*, were so common in Paris, that six streets or alleys derive their names from them. It appears also, that in the houses of the wealthy, there were baths in which, at grand entertainments, it was customary for the guests to bathe. The ceremony of the bath was very strictly observed at the reception of a knight. In the 13th century the servants of the public baths traversed the streets every morning, and gave notice, in the following terms, that the baths were prepared:—

Seignor; car vous allez baingnier
 Et estuvez sans délaier,
 Li baing sont chaut, c'est sans mentir.

These establishments maintained their reputation for a long period, and their proprietors, called *barbiers-étuvistes*, formed a corporate body. Under Louis XIII and Louis XIV they became places of pleasure and debauchery, to which cause may be attributed their decline. At present the baths in Paris are numerous, and afford every kind of accommodation at a low charge. The warm bath is regarded by the French, and particularly by the Parisians, as essential to the preservation of health.

* See page 215.

The bathing establishments are formed of ranges of small rooms, furnished with every necessary appendage.

Mineral and sulphur baths are also common in Paris, and very reasonable.

The *bains ambulans*, or portable baths, established within a few years, are a great accommodation to invalids, and the public in general.

BAINS VIGIER.—In the year 1760, M. Poitevin established on the river warm-baths, constructed on boats, and the speculation proved successful. Of this kind four are now kept by Vigier. They are stationed near the Pont-Marie, the Pont-Neuf, and above and below the Pont-Royal. That above the Pont-Royal, opposite the palace of the Tuileries, is the most spacious and elegant. It was constructed by Bellanger in 40 days, in 1801, on a boat as long as the largest vessels. It is two storeys high, and the galleries are adorned with pillars, pilasters, and handsome ceilings. It contains 160 baths, which in summer are generally occupied from day-break till 11 at night. In winter the establishment closes at 6 o'clock. The entrance is adorned with flowers and shrubs; and a flower-garden is laid out on the bank of the Seine. This establishment is remarkably clean and well attended.

BAINS CHINOIS, No. 25, boulevard des Italiens.—This construction is ornamented in the Chinese style, after designs by Lenoir le Romain. The establishment combines a *restaurant* and a *café*, with commodious and agreeable baths.

BAINS MONTESQUIEU, rue Montesquieu.—The building in which these fine baths were established, is now converted into a bazaar.

BAINS TURCS, No. 94, rue du Temple.—These long-established baths, decorated with Turkish emblems, are elegant and commodious. In front is a garden.

BAINS ST.-SAUVEUR, No. 277, rue St.-Denis.—The architecture of this establishment is simple and the distribution convenient.

BAINS DE TIVOLI, No. 88, rue St.-Lazare.—In this fine establishment are baths of factitious mineral waters of

every kind, with commodious lodgings for invalids, and a fine garden.

BAINS DE GALLES, No. 1, rue de Grammont.—This establishment is kept by Dr. Galles, and bears a high reputation for mineral, sulphur, and vapour baths.

BAINS DE LA ROTONDE, Palais-Royal, opposite the rue Vivienne.—This establishment is conducted with the utmost cleanliness, and fitted up in a style of elegant simplicity.

BAINS CHANTEREINE, No. 36, rue Chantereine.—This is one of the best bathing establishments in the capital.

The *Bains Taranne*, 12, rue Taranne, the *Bains du Mail*, 23, rue du Mail, and the *Bains du Wauxhall*, near the ball-room of that name, are inferior to few in Paris.

The following list of many other baths may prove useful to the stranger:—

Nos. 4, 10, and 18, faubourg Montmartre; 3, rue des Beaux-Arts; 10, rue des Marais; 112, rue St.-Martin; 4, rue de la Fidélité; 37, rue Croix-des-Petits-Champs; 15, rue de la Boucherie; 8 bis, rue de Choiseul; 16, rue Notre-Dame-des-Victoires; 155 and 181, rue St.-Antoine; 31, marché St.-Honoré; 4, rue Vendôme; 5, rue d'Artois; 26, quai de Gèvres; 28 and 99, faubourg Poissonnière; 34 bis, rue grande Verte; 3, rue Samson; 8, rue du Paon; 20, rue des Fossés-St.-Bernard; 38, rue St.-Thomas-du-Louvre; 56, rue Montmartre; 59, rue de la Chaussée-d'Antin; 18, rue des Quatre-Vents; 10 bis, rue de Courcelles; 26, faubourg St.-Denis; 58 and 77, rue du Bac; 42, rue de Chaillot; 13, rue des Boucheries St.-Honoré; 14, rue Beaujolois; 101, vieille rue du Temple; 7, rue des Colonnes; 7, rue Neuve St.-Jean; 7, rue de Babylone; 30 and 107, faubourg St.-Honoré; 3, cloître St.-Jacques-l'Hôpital; 10, rue St.-Joseph; 3, boulevard du Temple; 11, rue de la Pépinière; passage du Saumon; 48, rue de Bondy; 66, rue St.-Lazare; 27, rue St.-Louis, au Marais; and 55, rue de Grenelle-St.-Honoré.

The charge for a bath varies from 15 to 25 sous, according to the elegance of the establishment, or whether the water is that of the Ourcq or the Seine, the latter being much softer than the former. In addition, two sous are paid for a towel, eight sous for a *peignoir*, and six sous for a *fond de bain*. On taking tickets for six baths, an allowance is made. In the principal establishments

bathers may be accommodated with a bed, a light repast, perfumery, and the perusal of newspapers. The temperature of the bath may be regulated at pleasure, by two pipes, one for hot and the other for cold water. In several of the bathing establishments mineral and vapour baths may be had; and in one or two the charge may be run up to 7, 10, or even 15 fr., by perfumery, etc. mixed with the water. The waiters, called *baigneurs*, and *baigneuses*, are extremely attentive, and many are expert at corn-cutting, for which 2 fr. are generally paid.

A branch of most of these establishments is portable baths, which are taken to private houses, from six in the morning to the same hour in the evening, for a charge of 1 fr. 15 sous; from the latter hour to ten, for 3 fr.; and from ten to six in the morning, for 4 fr. The bathing-tub, like those of the *bains sur place*, is of copper, tinned, and the water being conveyed in a cask, divided by a partition for hot and cold, the temperature may be carried to any degree the bather pleases.

ÉCOLES DE NATATION.

Swimming-schools.

There are three swimming-schools in Paris, which in the summer season are much frequented by the young Parisians. The principal one consists of large boats connected together so as to form a parallelogram, which bounds an open space for swimming. It is stationed at the quai d'Orsay, at a short distance from the shore. The boats are covered with upwards of 160 small dressing rooms. The end boats support various offices belonging to the establishment. A bridge with platforms, from whence the divers plunge, is thrown across the centre. The open space being from eight to twelve feet deep, none but expert swimmers, or learners attended by their master, are allowed to enter it. The lessons are given in a private room, where the learner is suspended on shingles in the swimming attitude, and the master directs his limbs into the various motions of the art; he then goes into the water, being held in a shingle by the master, and repeats the motions till he can perform them

352 SWIMMING SCHOOLS.
without assistance. The next step is to swim un-
der the inspection of the master, who holds before the
a pole, which he can grasp in case of need. A
seldom requires more than 20 lessons to become
sufficiently expert to perfect himself without aid, by
exercise. This is one of the most useful establishments
in France. Every possible precaution is taken to pre-
vent accidents; and regulations, enforced by the police,
for maintaining propriety and decency, are strictly ob-
served to. The school is open during five months in
summer. The charge, including dressing-gown and
drawers, is, for admittance to the open space 3
sous; for the lesson 5 fr. 8 sous. When a lesson is
formed to swim outside the school, boats and
lives are in close attendance, for which a small extra
charge is made.

A smaller school, on a similar plan, is stationed
low the quai de Bethune, near the île Louviers. Here
the water is shallow, and there is in some parts a
sandy bottom.

A third school is at the Pompe-à-feu at Courbevoie.
This is intended principally for the winter season, when
the water is in a tepid state. It is questionable whether
the water can be changed here sufficiently often to be
clean as bathers desire. The charge for a bath is 3
sous. When a lesson is taken, the total charge is
10 sous.

We may here add, that besides the two swimming
schools on the Seine in full activity during the summer
there are a great number of public cold baths established
in different parts of the river, which are formed on
on the same plan as the schools, but are much less
some, and have no swimming-masters attached to them.
Some are appropriated to the use of females. The charge
for a bath with a private cabinet is 12 sous. That for
where the bather has no other accommodation but a
bench, in common with the whole company, to put on
clothes on, is 4 sous. The latter being frequented by
the lowest class of the populace, are not very
those who are anxious to keep vermin from their
persons and clothes.

COMMON SEWERS.

The Seine and the Bièvre in the southern part of Paris, and the Seine and the rivulet of Menilmontant in the northern part, were formerly the only receptacles for rain-water, etc. When ditches were opened round the city-walls, these served as sewers, and some parts of them, now arched over, are still devoted to that purpose. About the year 1370, under the *prévôté* of Hugues Aubriot, the *grand égoût* was formed, by lining with masonry the sides of the bed of the rivulet Menilmontant, which had become dry. This sewer extends along the north of Paris, and falls into the Seine below Chaillot. At the same time several smaller sewers were opened, which empty themselves into the *grand égoût*. These sewers becoming gradually choked up, and not being covered, were insufferable nuisances wherever they passed, and several times threatened to generate contagious diseases by the exhalations which they sent forth. The evil had become so great in 1671, that it was determined that several of the sewers should be vaulted, and the *prévôt des marchands* and *échevins* were enjoined to inspect them annually. At the same time was formed the *égoût* de l'Hôtel des Invalides, which traverses the esplanade and falls into the Seine. In 1734 the lower part of the *égoût* Montmartre was vaulted; in 1740 the *grand égoût* was covered in; and in 1754, three new sewers were built, viz. that of the École Militaire, which traverses the Champ-de-Mars, and those of the rue St.-Florentin, and the place Louis XVI. The sewers which surround the Palais-Royal, were opened when that edifice was built, and empty themselves into that of the place du Carrousel. In 1829 a sewer was constructed in the rue du Bac, and several of the adjacent streets. All the sewers in the interior of Paris are now vaulted over.

CHAPTER XV.

CHARITABLE INSTITUTIONS AND PRISONS.

HOSPITALS.

Establishments for affording relief to the sick, shelter to foundlings, and succour to the aged, infirm, and unfortunate, existed in Paris at a very early period; but being exclusively under the direction of interested ecclesiastics, the object of their founders was greatly perverted, and their revenues directed to other purposes. From the time of Philip Augustus to the period of the Revolution, nothing could exceed the wretchedness which prevailed in these abodes of human suffering. Their mal-administration, joined to the want of air and beds, caused a dreadful mortality among the patients and inmates; and every successive inquiry brought to light the most appalling facts, without giving birth to any efficient measures for their amelioration. In the year 1786, a pamphlet appeared, which demonstrated the urgent necessity of removing the patients from the Hôtel-Dieu, and distributing them in different houses. It also proposed the demolition of the Hôtel-Dieu, and the erection of four hospitals without the barriers. This pamphlet called forth an answer from the superintendents of the hospital, who opposed the measure. Another pamphlet appeared in reply, which contained the most convincing arguments. This controversy having interested the public mind in favour of a change, Louis XVI commanded the Academy of Sciences to make inquiry into the state of the Hôtel-Dieu. Their report showed the state of that hospital to be most deplorable. The construction of the four hospitals was therefore ordained by the king, who, in a prospectus, invited the inhabitants of Paris and of France to concur with him by donations and subscriptions in this work of beneficence. All classes seemed eager to contribute towards carrying the project into execution, and considerable sums were raised: but the profligacy of the minis-

Calonne, the low state of the finances, and the events which preceded the Revolution, caused several millions of livres of the hospital fund to be dissipated. The Revolution breaking out shortly afterwards, the hospitals of Paris remained without improvement. The project, however, of demolishing the Hôtel-Dieu, and establishing four hospitals was not forgotten. By a decree of the Convention, dated July 16th, 1793, the administration of the department was commanded to transfer, without delay, part of the patients of the hospitals of Paris into convents or other structures which had become national property. By another decree, of August 24th, 1794, the superintendence of the hospitals was vested in sixteen members of the National Convention. By a subsequent decree, two new hospitals were established, and the number of beds in those already existing considerably augmented. At various successive periods the state of the *hospitaux* and *hospices** of Paris has been ameliorated, particularly since they have been placed under the direction of a general administration. This administration, which was created in February 1801, consists of a general council and an administrative committee. All the civil hospitals, as well as the various institutions dependent on them, are under their superintendence. The military hospitals are under the government of the *état-major* of the garrison of Paris. The general council, formed of the principal magistrates, and individuals distinguished by their probity, talents, and philanthropy, decide all general administrative measures, and superintend the property, accounts, and other affairs of the *hospitaux* and *hospices*. This council assembles every Wednesday at the Hôtel-de-Ville. The prefect of the department is its president. The administrative committee regulates the different branches of management, and for that purpose have agents attached to each establishment. For the more prompt and regular performance of the duties of the administrative committee,

* A distinction is made between *hôpital* and *hospice*; the former being generally applied to establishments for the relief of the sick or wounded, and the latter to those in which are received the aged and infirm, or foundlings.

their functions are divided into five branches, as follow : 1, the *hospices*, general bakehouse, and *pharmacie centrale* ; 2, the *hôpitaux* ; 3, the domains ; 4, *secours à domicile* ; 5, the accounts. The office of the general administration is in the parvis Notre-Dame, where all the archives and other papers of the hospitals are deposited. In addition to the hospitals, the superintendence of the general administration extends to charity schools and some other benevolent institutions.

All the public places of amusement, except the French Opera, pay a tax of 10 per cent. on their receipts towards the support of the hospitals. Nearly a fourth of the entrance duties collected at the barriers is devoted to the same object. A heavy tax for their support is also levied on every piece of ground purchased for the purpose of burial in the cemeteries.*

The general administration form a board, which is attended daily by medical men to examine the patients who apply for admission.† By means of this arrangement the physician of any hospital, whose attention is directed to a particular disease, or class of diseases, may send any patient to the hospital to which he is attached.

A course of lectures on pharmaceutical chemistry is delivered every winter.

In general, the hospitals of Paris are clean and well managed, for which they are not a little indebted to the *Sœurs de la Charité*, and other female religious orders, who devote themselves to the care of the sick, and, at the same time, watch over the interests of the hospital, and even perform the most menial offices. These women are particularly clean and neatly dressed.

The physicians and surgeons visit the patients of the principal hospitals, at seven in the morning, and deliver clinical lectures at nine, on the most interesting cases, a system admirably adapted to instruct students in the nature, progress, and cure of the various diseases.

The number of beds established in the *hôpitaux* and *hospices*, is more than 15,000. Their revenues, in 1825,

* See *Cemeteries*. /

† Accidents and urgent cases are received without this form.

amounted to 11,581,885 fr. ; and their expenditure, including dependent establishments, to 11,429,213 fr. The number of persons relieved in the hospitals in that year was 55,575, at an expense of 2,670,156 fr. ; in the *hospices*, 19,956, including 368 persons who received money instead of taking advantage of their right to admission into the *hospices*, 2,976,558 fr. ; 65,293 persons relieved at home, 1,669,146 fr. ; 19,858 foundlings, 1,585,032 fr. ; 536 patients in the clinical establishment, 17,149 fr. ; 1,170 children placed out, 45,254 fr. In the *hospitaux* the mean annual expense of a bed was 609 fr. ; and in the *hospices* 304 fr. The mean mortality in the former was 1 out of $8\frac{1}{34}$; and in the latter 1 out of $5\frac{1}{6}$. The mean mortality in the Foundling-hospital was 1 out of about 5.

HÔTEL-DIEU,
Parvis Notre-Dame.

This is the most ancient hospital in Paris. Its foundation is attributed to St. Landri, bishop of Paris, in the 17th century. Philip Augustus is the first king known to have been a benefactor to this establishment, and by him it was first styled *Maison-de-Dieu*. St. Louis enlarged the buildings of this hospital, exempted it from taxes and duties, and assigned it an annual revenue. In 1602, a further enlargement having become necessary, Henri IV caused two wards to be added. Louis XIII, Louis XIV, Louis XV, and Louis XVI, were considerable benefactors to this establishment, and several private individuals have contributed to its enlargement and improvement by donations and legacies. In the night of August 1st, 1737, a dreadful fire broke out at the Hôtel-Dieu, which burnt for four days and did great damage. Two thousand five hundred patients were transported to the cathedral of Notre-Dame and the archbishop's palace. By another fire, December 29th, 1772, several hundred of the patients perished in the flames.

The Hôtel-Dieu consists of several piles of building irregularly disposed, and is divided into wards, for

men and for women, which are well ventiated. The buildings are separated by a branch of the Seine, over which there is a bridge, *pont St.-Charles*, which forms an agreeable promenade for the patients, the central part along its whole length having been covered in and glazed. At the extremity of the vestibule of the building, beyond the bridge, are statues of St. Landri, St. Louis, and Henri IV; and marble tablets on which are recorded the royal decrees, issued in favour of the establishment, from the time of Philip Augustus, and the names of the benefactors of the hospital. The front was erected in 1804, after the designs of Clavareau. It is a projecting Doric vestibule. At the Revolution this establishment was called *Hospice d'Humanité*, but has since resumed its former title of *Hôtel-Dieu*. The number of beds is upwards of 1,200. The *religieuses* of the order of St. Augustin attend upon the patients.

In this house are received the wounded and sick, with the exception of children, incurable and insane persons, lying-in-women, and persons having chonical or venereal diseases. The public are admitted to visit the patients or inspect the establishment on Wednesdays, Fridays, and Sundays, from one o'clock till three. To enter on other days application must be made to the *agent de surveillance*.

HOPITAL DE LA PITIÉ,

No. 1, rue Copeau.

This hospital was founded in 1612, for the reception of paupers, and is so called because its chapel was dedicated to *Notre-Dame de la Pitié*. In 1657, it was appropriated as an asylum for the children of beggars. It afterwards was opened for the reception of orphans and foundlings, who, during the Revolution, were called *élèves de la patrie*. In 1809, these children were removed to the asylum in the rue St.-Antoine, and the Hôpital de la Pitié was annexed to the Hôtel-Dieu. The buildings are spacious, and the church is large, consisting of two naves. This hospital contains 900 beds. The

HÔPITAL DE LA CHARITÉ, ETC.

dames religieuses de St.-Thomas-de-Villeneuve attend upon the patients. The days for visiting patients are Thursdays and Sundays, but strangers may enter only by applying to the *agent de surveillance*.

HOPITAL DE LA CHARITÉ,

No. 45, rue Jacob.

This hospital was founded in 1613, by Mary de Medicis, for a religious community called *Frères de la Charité*, who were all surgeons or apothecaries, and only afforded corporeal relief to the sick, but assisted them in their spiritual duties. A new ward and porch were erected in 1784; the latter, adorned with columns of the order of *Pestum*, is in the rue des Sa-Pères, and formerly served as an entrance to the hospital, but is now closed. The courts are spacious and airy, and there are several gardens in which the patients are allowed to walk. The days for visiting the patients are Thursdays and Sundays, but strangers are admitted daily. During the Revolution, this establishment took the title of *Hospice de l'Unité*, but about 15 years ago it resumed its former name of *Hôpital de la Charité*. In the church of this hospital a clinical medical school has been established. It contains 450 beds, including those belonging to the clinical school. The diseases are treated here as at the Hôtel-Dieu and Hôpital de la Pitié. The *sœurs de St.-Vincent-de-Paul* attend upon the patients.

HOPITAL ST.-ANTOINE,

No. 206, rue du faubourg St.-Antoine.

The abbey of St.-Antoine having been suppressed in 1790, this hospital was established in the building by a decree of the Convention; dated 28 Nivôse, An III (January 17th, 1795). The structure is modern, it has been rebuilt in 1770, after the designs of Lenoir le Jeune. A new ward was constructed in 1799. The number of beds is 260. The patients here are of the same class as at the Hôtel-Dieu. They are attended by

sœurs de Ste.-Marthe. The days for visiting the patients are Sundays and Thursdays, but strangers are admitted every day.

HOPITAL COCHIN,

No. 45, rue du faubourg St.-Jacques.

This building was originally called *Hospice de St.-Jacques-du-Haut-Pas*. Its construction, which is due to the beneficence of M. Cochin, rector of St.-Jacques-du-Haut-Pas, was begun in 1780 and finished in 1782, after the designs of Viel. Two aged persons, a man and a woman, the most respectable among the poor of the parish, laid the first courses of the columns of the portico. For this ceremony, the tools which Louis XIV used when a child, in laying the first stone of the Val-de-Grâce, were brought from that monastery. This building is 144 feet in length, and 42 in breadth. The kitchen, dispensary, baths, and refectories, are on the ground-floor. On the first-floor is a chapel terminated by a cupola; it serves as a vestibule to two spacious rooms which extend on each side; two smaller rooms are placed in the pavilions. The distribution of the second floor is similar, with the exception of the chapel, which rises to the height of both storeys. Several galleries, contrived in the different storeys, form a covered communication between all the parts of the building, the plan of which is happy. M. Cochin intended this hospital merely for his own parishioners, but patients are now received into it from all parts of the capital. The diseases treated here are the same as those at the Hôtel-Dieu. The number of beds is 130. The *sœurs de Ste.-Marthe* attend upon the patients. This establishment may be visited by strangers daily.

HOPITAL DE MADAME NECKER,

No. 5, rue de Sèvres.

This house was formerly a convent of Benedictine nuns, who quitted it about the year 1775, and joined the general convent of their order. It remained unoc-

ed till 1779, when, at the suggestion of the wife of celebrated minister Necker, Louis XVI assigned s to convert it into an hospital, of which Madame ker passed for the foundress, although she afforded pecuniary assistance towards its establishment. The pital at first took the name of *Hospice de St.-Sulpice u Gros-Caillou*. During the Revolution the *Sœurs a Charité*, who had the care of the patients, remained ne institution, which they supported at their own ense; it was then called *Hospice de l'Ouest*, but for e years has borne the name of its reputed foundress. e cases admitted here are the same as those treated he Hôtel-Dieu. The number of beds is 140, inding 12 specially devoted to persons afflicted with the ne, upon whom it is intended to perform the opera- of crushing the *calculus* in the bladder, after the em invented by Dr. Civiale. Unfortunately the ds of this establishment are low and far from airy, the utmost cleanliness and order prevail. The cha- which is remarkably neat, possesses two fine sta- of Aaron and Melchizedek, in marble, which were ght for 1,200 fr. by the respectable lady who super- nds the hospital, of an individual who discovered n in the ground when digging for the foundations house. In the room of the *Sœurs de la Charité* are traits of Madame Necker and Madame de Stael, and a ure representing the foundation of the hospital. Per- sion is given to visit this establishment.

HOPITAL BEAUJON,

No. 54, rue du faubourg du Roule.

This hospital was founded in 1704, by Nicholas Beau- , receiver-general of the finances,* for 24 orphans of parish du Roule, 12 boys and 12 girls, for whose sup- t he endowed it with an annuity of 20,000 livres. a decree of the Convention, dated January 17, 1795, s orphan asylum was converted into an hospital for e sick, and took the name of Hôpital du Roule. The

* See *chapelle de Beaujon*, p. 78.

council-general of hospitals have restored it to its name, but not to its primitive destination. The Beaujon was built after the designs of Girardin. The different parts are well distributed, solidly built, and tastefully decorated. The building is 96 feet in height by 144 in depth, without including the garden. It consists of a ground-floor, two storeys above, and a third in the roof; and contains 160 beds for the sick of both sexes. The ground-floor is devoted to convalescence, the kitchen, refectories, baths, and offices; the upper storeys are divided into wards for the sick. The exterior presents no decoration except an entablature; the entrance is formed by an arcade. This hospital is concealed amongst private houses, and the different storeys have not sufficient elevation. The patients are of the same class as those at the Hôtel-Dieu, and are attended by the *Sœurs de Ste.-Marthe*. The days for admitting the public are Sundays, Tuesdays, and Thursdays, but strangers may visit it every day.

HOPITAL DES ENFANS MALADES,

No. 3, rue de Sèvres.

Upon this spot there existed a charity-school, *Maison de l'Enfant-Jésus*, which was purchased in 1732, by Languet de Gergy, rector of St.-Sulpice, and opened for the reception of poor girls and sick women of his parish. It was afterwards converted into a hospital for the daughters of poor noblemen. In 1805 the house was formed into an hospital for sick children. The salubrity of the air and the extensive walks contribute greatly to the speedy convalescence of the patients. It contains 560 beds. The children are admitted from 2 to 15 years of age. Gratuitous admission is also given to sick children in the neighbourhood. *Dames de St.-Thomas-de-Villeneuve* attend upon the patients. Strangers are allowed to visit this hospital.

HOPITAL ST.-LOUIS,

No. 2, rue St.-Louis, faubourg du Temple.

The plague or some other contagious disease prevailed at Paris in 1606, and at that period the Hôtel-Dieu was so incommodious and ill-managed that it served rather to propagate the contagion than to arrest its progress. The *bureau de la Ville* represented to president Harlay the urgent necessity of a separate hospital for contagious diseases. Henry IV, in 1607, assigned funds for the construction and support of a new hospital; and on July 13th, in the same year, the king laid the first stone of the chapel. The designs were furnished by Villefaux, or Claude Chatillon. This edifice, which presents a magnificent specimen of the architecture of the period of its erection, was finished in four years, but was not opened for patients till the year 1619, when the plague prevailed at Paris. The title of *Hôpital St.-Louis* was given to it, because that monarch died of the plague on June 1st, August 25th, 1700. The severe winter of 1709, and the distress occasioned by it, having given rise to different diseases, and particularly to scorbutic affections, the buildings were repaired and enlarged for the reception of the numerous patients. At the time of the construction of this hospital, it was at a distance from any populous quarter of the capital; and to prevent more effectually the communication of contagious diseases, the architect surrounded it with a court 100 feet wide, enclosed within lofty walls. The hospital forms a parallelogram of 360 yards by 240, and thus has a superficies of 129,600 feet. Round a court more than 500 feet square, serving as a walk for the patients, are four large files of building, containing, on the ground-floor, eight rooms and eight pavilions. The rooms are each 144 feet in length by 24 in breadth, and 11 in height; they are divided into two parts by a range of pillars which support the ceilings. The eight pavilions are in the middle and at the extremity of the fronts; they are each about 33 feet square, and are vaulted at the same height as the rooms. Two of these pavilions contain aircases; two contain chapels; two are warming-rooms;

and two serve as vestibules. The first story has the same extent as the ground-floor ; but it is much higher. The court between the outer wall and the hospital is planted with trees, and connected with buildings which contain the apartments of the persons attached to the hospital, the *dépôts*, and magazines. Near them are pumps, cisterns, and various dependencies. A great space is employed in gardens and courts with the kitchens and offices, and lodgings for the persons employed in them. Victuals brought to the patients by their friends are not allowed to be carried within the court, but are conveyed to them by means of a *tour*, or turning-box, placed in a pavilion. In one of the courts is a bust of Henry IV. On the side of the principal front is an orchard and a botanical garden, separated by a court which leads to the chapel. The chapel is so disposed, that strangers may enter the nave, and the patients the choir, without communicating with each other. These regulations respecting the non-communication of persons with the inmates of the hospital are, however, only acted upon in case of violent contagious diseases.

An important part of this establishment is the baths, which are on a large scale. The common baths, and those for the application of alkaline and other solutions, amounting in all to 70, are disposed in two large rooms. The general vapour-bath consists of a small room, having on one side a flight of steps for the patients to sit upon. The vapour rises through an opening in the floor. From 20 to 30 patients may take this bath at the same time. On each side is a dressing-room in a proper state of temperature. In an adjoining room are, a shower-bath, a vapour-bath, and a partial vapour-bath, the vapour being applied by means of a tube, the orifice of which may be diminished or enlarged at pleasure. In another part of this hospital is the sulphurated vapour-bath, which can contain 12 patients at once. There is also a single bath of this kind, and another for partial fumigations, by which the fumes of mercury or other substances may be applied to the face or other parts without being inhaled. These baths are appropriated to the use of the male and female patients on alternate days ; and may be renewed

s many times in the day as circumstances require. This hospital has ever retained its original destination, and generally contains a great number of persons affected with cutaneous diseases. The success obtained in their treatment, however, by the means adopted in this hospital, does not appear greater than elsewhere. At the Revolution it was named *Hospice du Nord*, but it has since resumed the name of St.-Louis. There are 750 beds in this hospital. At night it is lighted up with gas. The *Dames de St.-Augustin* attend upon the patients. Strangers may visit the hospital by applying to the porter.

HOPITAL DES VÉNÉRIENS,

No. 39, rue des Capucins, faubourg St.-Jacques.

This hospital, for venereal cases, is established in the ancient convent of the Capucins, who, in 1781, removed from it to a new convent, rue St.-Croix, Chaussée d'Antin, now the Collège Bourbon. In 1784, the buildings were converted into the *Hôpital des Vénériens*. It contains 650 beds. Persons of both sexes are treated in this hospital, as well as infants who derive this dreadful disease from their parents. Gratuitous advice and medicines are afforded to patients who prefer remaining at their own houses. It is more difficult to obtain admission into this establishment than most other hospitals, but less strictness is observed towards strangers than others.

MAISON ROYALE DE SANTÉ,

No. 112, rue du faubourg St.-Denis.

This house was opened in 1802, by the *Administration des Hôpitaux et des Hospices*, for the reception of invalids in middling circumstances, who pay a daily sum according to the accommodation they receive, as follows: viz. In rooms containing 12 or 14 beds, 2 fr. 50 c.; in those with three or four beds, 3 fr. 50 c. A room for a woman, 5 fr. A room for a man, 6 fr. In his charge every thing, even vapour-baths, mineral

waters, etc. is included. Lying-in women are also received here.

MAISON D'ACCOUCHEMENT,

No. 3, rue de la Bourbe.

This hospital, which occupies the buildings of the abbey of Port-Royal, was converted into a foundling hospital shortly after the dissolution of the monasteries at the Revolution. Poor pregnant women were also admitted here to lie in, as well as into the Hospital, now Hospice des Enfants-Trouvés, in the rue d'Enfer. This hospital then bore the name of *Hospice de la Maternité*. In 1814, the hospital in the rue d'Enfer was devoted to foundlings exclusively, and that in the rue de la Bourbe became a lying-in hospital. The church, which is that of the ancient abbey, was built in 1646, after the designs of Antoine Le Pautre, and is much admired. Any pregnant woman in distress is admitted into this house, where she is carefully attended to and delivered by women. Linen, and even garments, if necessary, are furnished to the patients, who leave the hospital at the end of nine days, unless ordered to the contrary by the medical attendants. The women, upon leaving this hospital, may keep their children, or send them to the Foundling Hospital. In the former case the clothing necessary for the infants is given to them. The number of beds is 350, and that of patients received annually nearly 3000. In this hospital there is a school *d'accouchement*, to afford instruction in midwifery to women who come from the departments. The prefects are required to send annually one or more pupils, for each of whom 600 fr. are paid to the institution. The pupils are lodged and boarded, and each receives a sum sufficient to buy such books as are necessary. At the end of the year, the pupils are examined by a commission of physicians and surgeons, who distribute gold and silver medals, and books to the pupils, according to their attainments. This establishment may be visited by strangers.

HOSPICE DE LA VIEILLESSE, OR LA SALPÊTRIÈRE,
Boulevard de l'Hôpital.

The civil war which prevailed during the minority of Louis XIV had drawn to Paris so great a number of beggars, that some historians carry it to 40,000. By an edict of April 27, 1656, the establishment of a general hospital for their confinement was ordained. Extensive buildings, previously occupied as a saltpetre manufactory, were granted for that purpose, and Liberal Bruant was charged to make the necessary alterations.

The Hôpital de la Salpêtrière is 1,680 feet in length, and 1,164 in breadth; its superficies are 108,640 square yards; and all its arrangements are on a grand scale. The principal front to the north-west is above 600 feet in length, and is situated at the bottom of a court which serves for a promenade. A vestibule, formed of three arches, decorated with four Ionic columns, and surmounted by an attic, leads to the church on the side open to the public. To the right and left four pavilions terminate the wings, in which are dormitories; three rows of windows form the sole decoration of these buildings, which are pierced in the middle by an arch surmounted by a projecting body. The building to the east is the most ancient; it was constructed at the expense of Cardinal Mazarin, whose arms, supported by Hope and Charity, are above the entrance. Behind these buildings, at the distance of 222 feet, were to have been two similar ones, but one only has yet been constructed. The church, built after the designs of Liberal Bruant, is in the centre of this space, which it divides into two courts. The plan of the church is circular, it is 60 feet in diameter, and is surmounted by an octagonal dome. The interior is pierced with eight arches, which communicate to four naves, each 60 feet in length, and to four chapels. These naves and chapels, disposed in *radii*, open into the centre of the church, where the high altar is placed. The gardens and courts are very extensive.

The hospital was opened in 1657, and the number of paupers admitted was very great. In 1662 it amounted

to 9 or 10,000 ; and as a great multitude of paupers came from the provinces to Paris to beg, orders were given for them to be distributed in the houses dependent upon the Hôpital de la Salpêtrière. These houses were those de la Pitié, de Scipion, etc. Since that time the number of beggars has sometimes been 8,000. This immense establishment is now exclusively appropriated to the reception of women, who are divided into five classes, viz :—1. Reposans, or aged servants of the hospitals ; 2. infirm, or 80 years of age ; 3. those 70 years of age, or afflicted with incurable wounds ; 4. the sick ; 5. epileptic persons and lunatics. The total number of inmates, including servants, is nearly 7,000.

The part allotted to lunatics does not seem to have been built on a regular plan, but at different periods, as occasion required. The raving mad are kept separate from the more tranquil lunatics. The whole number of insane in this hospital on the 1st of January, 1825, was 1842. The greatest mildness is adopted in the treatment of the patients ; and whoever may inspect this establishment, cannot fail to be pleased with the manner in which it is conducted and the attention which is paid to the patients. Those who manifest a propensity to self-destruction are placed in the infirmary, where they are more immediately under the eyes of the attendants. There are no chains or whips to be met with : “ La France,” says a gentleman, “ donne au monde civilisé l'exemple de plus de mille aliénés de tout âge, de tout sexe, de tout état, de tout caractère, dirigés, contenus, et traités sans coups et sans chaînes.”

Strangers visiting this establishment should not fail to inquire for the pharmacy, the kitchen, the pantry, the work-rooms, the wash-house, the linen-house, and the market. Women attached to the hospital will conduct them to the different parts, for which a small fee is given.

HOSPICE DE LA VIEILLESSE, or BICÊTRE.*

This hospital is situated in the parish of Gentilly, at the distance of half a league from the barrière d'Italie, on the west of the high road from Paris to Fontainebleau. § An ancient estate, called *la Grange aux Queux* or *aux Cuisiniers*, was purchased by John bishop of Winchester, who built there, in 1204, a chateau, which was named *Château de Wincestre*, from whence came *Bichestre*, *Bicestre*, *Bicêtre*. Philip-le-Bel confiscated this estate in 1294, and several of his successors held possession of it. It was to this chateau that the duke of Berry retired with the duke of Orleans when the league was formed against the duc de Bourgogne. The duke of Berry, to whom the chateau belonged in the beginning of the 15th century, gave it, in 1416, to the chapter of Notre-Dame, of whom Louis XIII bought it in 1632, and erected upon its site an hospital for military invalids, which took the title of *Commanderie de St.-Louis*. It contained a chapel dedicated to St. John. Louis XIV having built the Hôtel des Invalides, this house was annexed to the general hospital de la Salpêtrière.

Bicêtre is happily situated on lofty ground, and the air is better than in most of the hospitals of Paris. Great difficulty was experienced in obtaining a supply of water, as the quantity required for so vast an establishment was very considerable, and it possessed none but what had to be brought from the Seine. This inconvenience was removed by the ingenuity of art. In 1733, Boffrant, a skilful architect, sunk at Bicêtre a well, which, by its depth and breadth, and the simplicity

* The name of *Bicêtre* has become odious in consequence of its having, after the example of this establishment, been given to several prisons in the departments. The old men, and such lunatics as have nearly recovered their reason, manifest a strong aversion to remain at Bicêtre, which they would not feel if it bore another name. Hence the administration have caused a tablet bearing the inscription *Hospice de la Vieillesse*, to be placed over the principal entrance: but it would be difficult to eradicate its ancient name.

§ See BICÊTRE, ENVIRONS OF PARIS.

of the machinery by which the water is raised, is certainly the most remarkable in France, though inferior to several in other parts of Europe. It is 15 feet in diameter and 166 feet deep. It is sunk in the rock and constantly contains 15 feet depth of water. This well is in a building, to the left of which is the machine for raising the water, and to the right the reservoir for receiving it. Two large buckets ascend alternately, in the space of five minutes, and furnish two hundred of these huge pails of water per day. When the pail reaches the reservoir, it is turned over by a hook and emptied into the reservoir, which will contain 4,000 hogsheads: it is constructed of solid masonry with vaults supported by massive pillars. The water is conveyed by pipes to different parts of the establishment. The machine is a large wheel formerly set in motion by four horses, but now worked by 24 paupers, who receive for their labour six sous each and an extra-portion of bread. Their labour endures for two hours. When they hear the water emptied into the reservoir they turn in another direction, in order to let down the empty pail and bring up the full one. Besides the great well there is a smaller one, called *le Petit Puits*, which is used when the other is under repair. It is 166 feet in depth, and has constantly 22 feet of water. The water is raised by four men, who work the machinery upon the same principle as the tread-mills in England.

The Hospital of Bicêtre is now devoted to a threefold purpose; it is an asylum and workhouse for indigent men, a lunatic asylum, and a prison. The plan of Bicêtre, with the exception of some additions, presents a square of about 900 feet on each side, which contains three principal courts; the first serves for an entrance from the Fontainebleau road; in the second are, on the south, a plain church and the prison; and on the north the infirmary; the opposite side looks to a garden surrounded by low buildings occupied by infirm old men. The third court presents some irregular buildings, in which are placed the lunatics; but a new division called *les Nouvelles Colonnes*, from its being ornamented with columns, was constructed in 1822, at an expense

of 400,000 fr.; it consists of two piles separated from each other by a small garden. The columns support an entablature and form to each pile a peristyle, where the lunatics walk when the weather prevents them from taking air in the garden. The indigent and infirm old men occupy the greater part of the building. They have no private rooms, but there are large rooms with workshops and dormitories, as also several gardens and courtyards for exercise. The greatest cleanliness prevails in every part of the establishment.

Those who work are chiefly employed as shoe-makers stocking-manufacturers, and tailors. They receive trifling wages, part of which is expended in procuring them better food, and the rest is given to them when they leave the asylum. They also make many pretty articles in wood and bone, and sell all the productions of their industry to the tradesmen of Paris; for it is a rule at Bicêtre, that nothing made in the house should be purchased by the inmates, but every thing they want is bought at Paris. The workshops are narrow galleries, but it is in contemplation to build others more spacious and convenient. The indigent are well-clothed, and in general appear satisfied with their treatment. Their daily allowance of food is a portion of soup, a pound and a quarter of bread, four ounces of meat for dinner, vegetables or cheese at night, and a quarter of a pint of wine. At the age of 70 they have a double portion of wine; and when they have been 30 years in the house, they receive a double allowance of every kind. The class of persons called *reposans* are such servants of the hospital as are unable to work. They are treated the same as the other paupers, except that they go out when they please, and are allowed a small chest of drawers and curtains to their beds.

When sick, the paupers are removed to the infirmary, where every attention is paid to them, and they have beds with curtains. There is a dispensary belonging to the establishment, and extensive beds in the garden for common medicinal herbs. There is also a post-office dependent on the general post-office at Paris.

The linen for the paupers and lunatics is kept in a

long gallery. It consists of 30,000 pair of sheets, and the same number of shirts, caps, etc. The sheets are changed monthly, and the shirts weekly.

There are 3,200 beds destined for the indigent, who, being mostly aged persons, are treated with the respect due to their years and misfortunes.

The most afflicting spectacle in the interior of this vast establishment is the lunatics, 700 in number; who have in general the same allowance as the paupers, but more bread is given them on account of their greater appetite. They are never chained or beaten, but when dangerous are confined with a strait-jacket and shut up. In the *Nouvelles Colonnas* are placed the convalescents, with those lunatics whose cases are not considered desperate, and who undergo a regular treatment. Great care is taken to keep those who are raving mad or mischievous out of the sight of the quiet and convalescent, in order that their minds may not be affected. These unfortunate persons are divided into five classes, viz.—1. the raving mad; 2. the idiots; 3. the incurable; 4. the epileptic; 5. the convalescent. The lunatic division of the hospital is kept perfectly clean, except the cells of the raving and the idiots, where it is impossible to maintain cleanliness; the bedsteads are of iron, and the rooms warm and well adapted to their use. The baths and pumping, which are common to the lunatics and the sick, are upon an extensive scale; and pumping is never applied but in the presence of a physician. This hospital costs the country about 850,000 fr. a year. This part of the asylum contains some extraordinary lunatics, such as the pretended Dauphin, M. Lefèvre, formerly mayor of Rouen, etc.

All culprits condemned in Paris to detention were formerly sent to Bicêtre to pass the term of their imprisonment; but since an attempt made by some of the prisoners, in 1823, to set fire to the building, the number has been greatly reduced, and few are now sent here except such as are condemned to death or to be sent to the galleys. When orders are given for a band of those condemned to the galleys to be sent off to Toulon, Rochefort, Lorient, or Brest, iron collars are riveted round

their necks, and 26 are chained together two by two; this is what is called a *cordon*; and the whole of the *cordons* form a *chaîne*. Before they set out they are stripped and searched. The convicts are either in upper rooms, called *cabanons* (by the vulgar *gallanons*), or under rooms, called *cachots blancs*. The *cabanons* are 150 in number, each containing from two to six beds; the prisoners sleep upon straw, except such as pay the *pistole*, or 2 fr. a month, for which a mattress and a second blanket are given to them. The *cachots blancs* are cells on the ground floor, which receive light and air from a small window at the top; they are used for criminals condemned to execution, who have a bed given them and are better fed than the other prisoners; they also serve for such convicts as create a disturbance, but these are not confined in them for more than two days, except upon an order from the prefect of police, who can extend the punishment to a month. The *cachots noirs*, or subterranean cells, are now only used as cellars. Those condemned to death in Paris, and transferred to Bicêtre, await the result of their appeal to the Court of Cassation. If this appeal be rejected and the royal mercy be not extended to them, they are taken, on the day fixed for their execution, from Bicêtre to the Conciergerie, at an early hour in the morning, and from thence to the place de Grève, where the execution generally takes place about four o'clock in the afternoon.

The number of prisoners at Bicêtre varies considerably; at one period we found them 1,100, and at another only 564; among them were 100 juvenile offenders, some of whom were not more than eight years of age; but these are kept entirely separate from the older and more hardened culprits. Those who work on account of the prison have meat twice a week, and vegetables on the other days, in addition to the common fare of bread and water.

That part of the establishment appropriated to paupers is open daily to the public. The prison cannot be visited without an order from *M. le Secrétaire de la Préfecture de Police*, which must be applied for by letter. A simi-

lar order is required to visit the lunatics, but strangers may obtain admission by applying to the keeper.

INFIRMERIE DE MARIE-THÉRÈSE,

No. 86, rue d'Enfer.

This small but neat and commodious hospital was founded by the viscountess de Chateaubriand, in October, 1819, and derives its name from the Dauphiness, who has become its protectress. It is governed by a council of 12 members, among whom are the archbishop of Paris, president; the prince de Polignac, the viscount de Chateaubriand, the duke de Damas, and the count de Chabrol. The persons received here are sick ecclesiastics, till they are restored to health, or, when aged or infirm, for life; sick seminarists, when in *holy orders*; and sick or infirm ladies, the former till they are restored, and the latter for life, when 70 years of age. Two places, one for a priest and the other for a lady, are reserved for the Dauphiness to fill up when they become vacant. This institution being destined to persons who have moved in respectable society, the furniture, linen, food, etc. are greatly superior to what are found in common hospitals. The inmates, who consist of foreigners as well as natives of France, are attended by the *Sœurs de St.-Vincent-de-Paul*. The infirmary is supported by voluntary contributions, and the sale of chocolate, syrups, orange-flower water, etc. of excellent quality.

MAISON D'ENGHIEN,

No. 8, rue de Picpus.

This small hospital, called after the unfortunate duke whose name it bears, was founded by his mother, the duchess of Bourbon, in 1819. Since the death of that princess it has been supported by Mademoiselle d'Orleans, sister of the royal duke. The building is not devoid of elegance; its situation is airy, and the utmost cleanliness and comfort prevail in the establishment. It contains 50 beds, of which 18 are for women. The *Sœurs de St.-Vincent-de-Paul* attend upon the inmates.

HOPITAL LEPRINCE,

No. 45, rue St.-Dominique au Gros-Caillou.

This small hospital was founded in 1819, in execution of the will of M. Leprince, who bequeathed a sum for that purpose. It contains 20 beds. The *Sœurs de la Charité* attend the patients.

HOPITAL DES GARDES DU ROI,

Rue Blanche.

This is a spacious house, converted into an hospital for the king's body-guards.

HOPITAL MILITAIRE DE LA GARDE ROYALE.

Rue St.-Dominique au Gros-Caillou.

This vast hospital was founded by the duke de Biron in 1765, for the French guards, and 1,500 beds can be made up in it if necessary.

HOPITAL MILITAIRE DU VAL-DE-GRACE,

No. 217, rue du faubourg St.-Jacques.

The buildings of this hospital formed a convent of nuns, who were originally established at the Val Profond, near Bièvre le Châtel, three leagues from Paris; but transferred to the capital in 1621, by Anne of Austria, consort of Louis XIII. The community were at first lodged in the house called Hôtel-du-Petit-Bourbon, in the faubourg St.-Jacques. A few years after this new establishment, the nuns began to build a regular monastery, of which the queen laid the first stone in 1624, and contributed about one half of the expense. The queen, having been married 22 years without issue, made vows in a great number of churches and chapels, and among others in that of the Val-de-Grâce, where she promised to build a church, if her desire to give an heir to the throne should be realised. At length, on the 6th of September, 1638, she gave birth to a prince, afterwards Louis XIV. After the death of Louis XIII, the queen determined to fulfil her vow. On the 1st of

April, 1645, Louis XIV, then seven years old, laid the first stone of the church with great pomp. The celebrated Francis Mansart furnished the plans, and superintended the execution of the building for some years, but having lost the queen's favour, it was entrusted to Jacques Lemercier, and subsequently to Pierre Le Mouton and Gabriel Leduc. The building is one of the most regular erected in the 17th century. The porch is raised on a flight of 16 steps, is formed of eight Corinthian columns, crowned by a pediment; it was formerly ornamented with marble statues. The interior possesses a character of grandeur which gives it a high rank among sacred edifices. It is ornamented with fluted Corinthian pilasters of fine proportions, and the marble pavement is divided into compartments corresponding with those of the roof. In the vaulted roof of the nave are medallions representing the Virgin, St. Joachim, St. Joseph, St. Zachary, St. Elizabeth, and St. Anne.

The high altar is surmounted by a magnificent canopy supported by six spiral columns of grey marble, with bases, capitals, and foliage of bronze gilt. Four angels are placed on the entablature of the columns hold censers, and from palm-branches resting on the same entablature are suspended small angels with scrolls bearing inscriptions. The whole is terminated by a globe and cross. On columns on each side of the altar are two beautiful circular pictures; one representing the conversion of St. Paul, and the other St. Martin as the patron of soldiers. At the foot of the altar is a fine specimen of mosaic work, presenting the initials of Anne of Austria surmounted by a crown.

The painting of the dome, in fresco, upon stone, by Mignard, contains more than two hundred figures of colossal proportions, and represents the glory of the Virgin. It is the largest work of the kind in Europe. In the upper line is the Lamb that was slain surrounded by adoring angels; and the candlestick with seven branches. Above, an angel bears the book sealed with seven seals in which the names of the elect are written. The Virgin borne and supported by angels is seen in the air;

on each side are groups of saints, with their attributes, apostles, martyrs, confessors, etc., who contemplate the divine majesty. Clouds, upon which are the three persons of the Trinity, occupy the centre. The Father, in his eternity and infinite power, stretches out his right hand and holds the globe in his left; the Son presents to his Father the elect whom he has given to him; and the Holy Ghost, under the figure of a dove, is beneath the Father and the Son. The Trinity is surrounded by a circle of light which illuminates the whole picture. Angels, archangels, seraphim, cherubim, martyrs, confessors, etc. surround the Divinity. The Virgin Mary, accompanied by Mary Magdalen and holy women, kneels near the cross. In the lower part is queen Anne of Austria, offering to God the model of the edifice she has just erected. The dome is also ornamented with bas-reliefs of the four evangelists.

Behind the high altar is a chapel called the *Chapelle du St.-Sacrament*, embellished with the figures of four Fathers of the Church, in bas-relief, and a picture of the Lord's Supper. In the nave is the *Chapelle de la Résurrection*, ornamented with a fine altar-piece representing Christ rising from the dead.

The church was finished and dedicated in 1665, and was then destined to receive the hearts of the princes and princesses of the royal family. The chapel of St. Anne, on the left, hung with black velvet and armorial bearings in silver, had a platform surmounted by a rich canopy, where they were long exposed. In 1696, Louis XIV ordered the hearts to be deposited in a vault beneath the dome, except that of Anne of Austria his mother, and the duke of Orleans his brother, which remained in the chapel.

Under Napoleon, the convent of the Val-de-Grâce was converted into a military hospital.

The church, after the Revolution, became a general magazine for the effects of military hospitals. In 1826 it was repaired and restored to divine worship. Strangers cannot visit the hospital; but they may enter the church every day.

HOPITAL MILITAIRE DE PICPUS,

No. 19, rue de Picpus.

This hospital is dependent upon the preceding.

MAISON ROYALE DE CHARENTON.

This hospital, for insane persons of both sexes, was founded at Charenton in 1644, by the minister Sebastien Leblanc, but was afterwards formed into a boarding-house by the *frères de la Charité*, for the cure of lunacy. In 1797, it was converted by the government into an asylum for the especial reception of 400 lunatics whose cases admit a hope of cure; but, nevertheless, others are received whose state of insanity excludes all hope. The mode of treatment adopted here is entirely new. Such patients as are calm are admitted to the table of the director; and in the evening they meet in a drawing-room, where there are cards, draughts, and other games for their recreation, and sometimes even concerts. They are allowed to walk in the garden, to play at billiards, and to read books of history, travels, etc. This treatment is said to have succeeded in many cases. The situation of the house is salubrious, the air is pure, and there are bowers and walks in which the patients can indulge in solitude and meditation. A new pile of building, fronting the south, consisting of a central projection and a wing, was erected in 1828. The chambers and dormitories are spacious, well lighted, airy, and clean; the furniture is of wood, except the bedsteads, which are of iron. The passages are warmed by means of cast-iron pipes, fixed under the floor. This division is occupied by female convalescents. Another wing, upon the same plan, is to be constructed on the opposite side. The asylum is under the immediate authority of the Minister of the Interior, and the superintendence of a special committee, appointed by the minister. Persons are received here gratuitously, and as boarders. The gratuitous admission can only be obtained from the minister, and for a determinate time.—There are three

classes of boarders, viz.: first, those who pay 1,300 fr. and upwards; the second, 975 fr.; and the third, 650 fr., including washing. — Lunatics can only be admitted on the presentation of a certificate of their birth, a certificate of lunacy, and an order of the prefect of police, or a request of the mayor of the *arrondissement* or commune in which they reside. This request should be signed by the sub-prefect. Nevertheless, in cases of absolute urgency, lunatics may be received at once, with the obligation that the parents, guardians, or relations, immediately fulfil the formalities prescribed for their admission. Admission is granted every day, at whatever hour the patients may be presented; but the public are only admitted from nine to four o'clock, on Tuesdays, Thursdays, and Sundays, into the *bureau du directeur*, or of the *surveillant-général de l'administration*, to speak to those officers or to the patients. No one is allowed to enter into such parts of the interior of the establishment as are occupied by the patients, but strangers are shown the courts and gardens. Lunatics, cured or uncured, are restored to their families on the permission of the authority which requested or ordered their admission.

HOSPICES AND BENEVOLENT INSTITUTIONS.

HOSPICE DES INCURABLES FEMMES,

No. 54, rue de Sèvres.

This house, originally called *Hôpital des Incurables*, was founded in 1634, by cardinal de la Rochefoucault, as appears by an inscription over the door of the church. The buildings present nothing interesting in their external appearance, but are distributed on a plan which will bear a comparison with any establishment of the kind. The chapel is spacious and remarkably neat; it contains three altars, handsomely decorated; many pictures, one of which bears the date of 1404; and an elegant marble monument in honour of the founder, who is represented in a kneeling posture. On each side of the

church are rooms, destined originally for both men and women afflicted with incurable diseases. It has 525 beds, including 50 for children, and is now exclusively devoted to women and female children, who are attended by the *Sœurs de la Charité*. Strangers are allowed to enter.

HOSPICE DES INCURABLES HOMMES,

No. 34, rue des Récollets.

This hospital, which has a secondary entrance at No. 150, rue du faubourg St.-Martin, was established in the ancient convent of the Récollets in 1802, when the *Hôpital des Incurables* was appropriated to females only. The buildings are spacious and airy, and have an extensive garden attached to them. The number of men and male children admissible into this house is 475. The *Sœurs de la Charité* also attend here. This establishment may be visited daily.

HOSPICE DES MÉNAGES,

No. 28, rue de la Chaise.

This house was originally a lazaretto for children afflicted with scorbutic and other cutaneous diseases. Upon the return of Charles VIII from his expedition into Italy, the lazaretto was one of several houses appropriated to his troops, who brought with them the venereal disease. In 1554, the old building having been pulled down, the municipality of Paris bought the ground and materials, and erected an hospital for beggars, old men, idiots, etc., called *Hôpital des Petites-Maisons*, because the courts were surrounded by small houses. By an ordinance of October, 1801, this institution was appropriated exclusively to the aged and infirm, and received the name of *Hospice des Ménages*, a name indicative of its object. It is now appropriated to aged persons of both sexes, married or widowed, who have resided in Paris; and contains 160 large chambers for married couples, 100 small chambers for widows and widowers, and 250 beds in the dormitories. Eighty of the best cham-

bers are reserved for couples 60 and 70 years of age, who can give 3,200 fr. for admission; the remaining 80 are for couples entirely destitute of resources, one of whom must be 70 and the other at least 60 years of age. The 100 small chambers are destined for those widows and widowers who are 60 years old at least, have been married 20 years, and can pay 1,600 fr. on admission. Of the 250 beds in the dormitories, 150 are appropriated to such men as have become widowers in the hospital; of the remaining 100 beds, 50 are for widows and widowers; and the others for persons 60 years of age, who have been married at least 20 years, and can pay 1,000 fr. on their admission. Each inmate is required to bring a bedstead, a paillasse, two mattresses, a bolster, two blankets, two pair of sheets, two chairs, and a chest of drawers. Each receives a pound and a quarter of bread per day; the sum of 3 fr. every ten days; a pound of meat every week;—and a double *stère* of wood, and two *voies* of charcoal a year. The entrance to this hospital is ornamented with a figure of the Virgin and Child; the buildings are plain, but neat and clean, and the garden attached to the institution is extensive. The *Sœurs de la Charité* attend this establishment. Strangers may visit the hospital every day.

ASILE ROYAL DE LA PROVIDENCE,

No. 50, rue de la Chaussée-des-Martyrs.

This establishment, founded in 1804, by M. and Mad. Micault de la Vieuville, was created a royal institution in 1817. It is under the immediate authority of the Minister of the Interior, and serves as an asylum for 60 aged or infirm persons of both sexes, belonging to Paris. Twelve places are gratuitous, of which two are in the nomination of the founders or their families, two are at the disposal of the Minister of the Interior, and eight are filled up by the Provident Society. The others are for boarders, for each of whom 300 fr., 400 fr., 500 fr., or 600 fr. a year are paid, according to circumstances. Twelve of the latter now belong to the king, and are filled up by the minister of his household; 16 are in the

nomination of the Provident Society; and 20 in that of the Council of Administration of the Asylum. It has an administrator in chief, and is superintended by a council, composed of five members, of which the administrator is one. A superior and four *Sœurs de la Congrégation des Dames Hospitalières* of the diocese of Nevers, manage the household affairs.

INSTITUTION DE SAINTE-PÉRINE,

Grande rue de Chaillot. •

This house was an ancient monastery, called Abbaye de St.-Périne, which was suppressed in 1790, and in 1806 was converted into an asylum, by M. Duchaila, for aged persons of both sexes who have a small fortune. The empress Josephine was a great benefactress of this institution. By her orders the building was enlarged, and the number of beds augmented. No person under 60 years of age can enter this establishment. The mode of admission is two-fold—1. by paying annually 660 fr.; 2. by paying down a sum in proportion to the age, according to a fixed standard. Thus, a person 60 years of age would pay down 5,269 fr., whereas one 102 years old would pay only 800 fr.

Philanthropists may purchase as many places as they please, according to the scale of payment given above. The number admissible is 175. This institution is attended by the *Sœurs de la Sagesse*.

MAISON DE RETRAITE, OR HOSPICE DE LAROCHEFOUCAULD,

Route d'Orléans, near the barrière d'Enfer.

This house, which is now devoted to the reception of old servants of the hospitals, and other aged and infirm persons, was originally established by the *frères de la Charité*, under the title of *Maison Royale de Santé*, for 12 soldiers, and the same number of ecclesiastics. The buildings were erected after the designs of Antoine. During the Revolution it became an hospital for the inhabitants of Bourg-la-Reine and the adjacent villages, and

took the name of *Hospice National*. In 1802 it was devoted to its present purpose, and contains 210 beds. Infirm persons who are 60 years and upwards, pay 200 fr. a year, and those under that age, 250 fr. Infirm persons, of small fortune, upwards of 20 years of age, may treat for admission by paying down a sum according to their age, etc., which gradually rises from 700 fr. to 1,600 fr. The house furnishes food, fire, medicines, etc., and there is a private infirmary. The *Sœurs de la Charité* attend this institution, which may be visited by applying to the porter.

HOSPICE DES ENFANS-TROUVÉS,

No. 74, rue d'Enfer.

At a remote period of the history of France, the maintenance of foundlings was at the charge of the feudal lords. Their progressive increase led, in 1552, to the appropriation of the Hôpital de la Trinité for the reception of deserted children. In 1570, the foundlings were removed from the Hôpital de la Trinité to a house in the *Cité*, ceded by the chapter of Notre-Dame for a pecuniary consideration. The children received into this house, which took the name of *Maison de la Couche*, were placed daily in a large cradle in the church of Notre-Dame, to excite the public liberality and diminish the expenses of the lords. The foundlings of this establishment being dreadfully neglected, a widow lady, residing in the vicinity, received them into her house; but her servants, weary of their employment, made them an article of traffic. This dreadful abuse at length became public, and Vincent-de-Paule, a priest celebrated for his zeal and benevolence, incensed at the abominable traffic in foundlings, procured for them, in 1638, a new asylum near the porte St.-Victor, and engaged the *Sœurs de la Charité* to take care of them. The funds for their support being found very inadequate to the object, the superintendents of this establishment determined by lot which of the infants should be preserved and fed; the others were abandoned. In 1640, Vincent de Paul assembled together the *sœurs* who had the care of these

foundlings, and enjoined them to renounce the bar-
 rous decision by lot, and to preserve the lives of all
 unfortunate children. The zeal of this philanthro-
 pin in the cause of humanity, rendered him superior to
 the repulses he met with in soliciting contributions.
 In 1641 he obtained of the court an annuity of 3,000 l.
 for the foundlings, and 1000 livres for their nurses.
 In 1644 he obtained an additional annuity of 8,000 l.
 and in 1648, part of the château of Bicêtre was at
 request granted for an asylum. In this château
 mortality of the children was so great, that it was
 thought to arise from the coldness of the atmosphere,
 they were therefore removed to a house near the
 convent of St.-Lazare, and the *Sœurs de la Charité*
 were charged to take care of them. The number of
 foundlings gradually increasing, and the revenue and
 being found very inadequate to their support, the *Parle-
 ment*, in 1667, ordained that the *seigneurs hauts ju-
 riers* should pay annually to this asylum the sum of 15
 livres. Upon the issuing of this decree, the managers
 of the institution determined upon the formation of
 more spacious and commodious establishments. For
 first, they purchased some houses in the faubourg
 Antoine, upon the site of which they erected an ex-
 tensive hospital.* The second asylum was established
 in three small houses, at the corner of the rue Neuve
 tre-Dame, which the managers purchased of the H.
 Dieu. This asylum was demolished in 1748, and a
 substantial and convenient structure erected near
 the same spot, § after the designs of Boffrand. Soon
 after the Revolution, the convent of the Prêtres de l'Oratoire
 in the rue d'Enfer, and the ancient abbey of Port-Ro-
 chelle in the rue de la Bourbe, were converted into found-
 ling hospitals, to which the children from the two estab-
 lishments before mentioned were removed. The house
 in the rue de la Bourbe is now a lying-in hospital; while
 that in the rue d'Enfer remains appropriated to found-
 lings. Children are admitted here by day and night,

* Now the *Hospice des Orphelins*.

§ Now the *Bureau Central d'Admission dans les Hospi-
 taux et Hospices*.

ut any inquiry. If they are in good health they are put out to nurse to peasant women in the country, who receive an allowance with them till they are 12 years of age. A number of these women, who are called *nourrices de campagne*, arrive nearly every day at the hospital, where they are lodged and boarded for three or four days. Upon their arrival their infant charges are assigned to them, who then occupy cradles by the side of their beds till their departure, when they take the children with them in vans belonging to the establishment. To prevent abuses, agents of the hospital, called *préposés*, make excursions to the country from time to time, to see that the children are well treated and educated. In case the children abandoned to the hospital are weak or ill, they are placed under the care of nurses attached to the institution, called *nourrices sédentaires*, in whose hands they remain till they become strong and healthy, when they pass with the others to the country nurses. *La crèche*, a vast room in which the infants awaiting their departure for the country are kept, is furnished with a great number of cradles, placed in rows; the sick children are kept separate from the healthy. The rooms of this establishment are well ventilated; and at the same time every means is taken to adapt the temperature to the state and constitution of the children; indeed, this humane care is carried to such a pitch, that a kind of wide slanting bed is fixed before a large fire, for such infants as require a great degree of warmth. We should not do justice to this establishment, or the *Sœurs de Vincent-de-Paul*, under whose management it is placed, were we not to add that the most admirable order prevails in every part of the house. The *crèche*, the infirmary, the dormitories of the country nurses, the lining-rooms, etc., are extremely clean, and the bed-cappings and coverings of the cradles are of calico, white as snow. The garden is very extensive; and in the corridor is a magnificent statue of St.-Vincent-de-Paule, in white marble, by Stouff. At 12 years of age the children of this establishment are put to some occupation or trade, or are transferred to the Orphan Asylum. The number of children annually received into

the Foundling Hospital is from 5,000 to 6,000. Any person wishing to bring up a foundling, may have one from the hospital, on giving proper security for its board and education. The facility afforded by the system of this institution, for the protection of deserted infants, however objectionable in other respects, certainly operates as a powerful check to infanticide. Strangers who visit this asylum will not omit to notice, by the side of the entrance, a box communicating with a room within, into which the mother may place her infant and abandon it, without being known, or even seen.

HOSPICE DES ORPHELINS,

No. 124, rue du faubourg St.-Antoine.

This building was originally occupied as a foundling hospital. At first female orphans only were received into this establishment; but when the Hôpital de la Pitié was annexed to the Hôtel-Dieu, the orphans of that institution were removed here, and the buildings were disposed so as to keep the sexes separate. The chapel, dedicated to St. Louis, was begun in 1676, the first stone being laid by queen Maria Theresa of Austria. A fine picture by Lafosse, representing Jesus Christ inviting little children to come to him, was preserved during the Revolution by the servants of the hospital, and is now replaced over the altar. Great cleanliness reigns in every part of this establishment. It contains 750 orphans of both sexes, from the age of two to twelve. They are taught writing and arithmetic; and at an early age the boys are sent to learn rural occupations, or are put out apprentices to some trade, and continue under the protection of the institution till they are of age: the girls are taught sewing, embroidery, etc. This hospital is attended by the *Sœurs de St.-Vincent-de-Paul*. Admittance may be obtained daily.

HOPITAL ROYAL DES QUINZE-VINGTS,

No. 38, rue de Charenton.

This hospital for the blind was founded by St. Louis,

in 1260, in the rue St.-Honoré, at the corner of the rue St.-Nicaise, where, at that period, there was an extensive wood. The hospital, from its first institution, comprehended *aveugles* and *voyans*; as the wife and family accompanied the blind husband, and the husband and family accompanied the blind wife. There were at that time 300 blind persons in the *Quinze-Vingts*, or 15 score as the name indicates, besides *voyans*. They were placed by their founder under the superintendence of the grand almoner of France, and had many privileges. A chapter was attached to the church who held a meeting every Sunday. The single *frères* and *sœurs* might contract marriages, but on condition that it should be with a person not blind. To contract a marriage it was necessary to ask permission of the chapter. If any married without permission they were dismissed.

The *Quinze-Vingts* occupied their original habitation till 1779, when the cardinal de Rohan, grand almoner of France, removed them to the *Hôtel des Mousquetaires noirs*, where they still remain. At the Revolution this institution took the title of *Hospice des Aveugles*, and was superintended by a gratuitous and honorary council of five persons; but the revenue was in great part confiscated. In 1814, Louis XVIII restored to the hospital the revenue which it previously possessed. This institution is still under the government of the grand almoner of France. The number of families is 300, the blind being still received with their families, and encouraged to marry, if single. In a few instances both the husband and wife are blind. A school is attached to the institution for the education of the children. None are admitted but those absolutely both blind and indigent, and such are received here from any part of the kingdom. They are lodged, and receive 24 sous a day for their food and clothing. The work executed by these unfortunate persons is extremely interesting. The chapel of this establishment, dedicated to St. Antoine, was, in 1802, annexed to the parish of Ste.-Marguerite, as a chapel of ease. It is remarkably neat, and possesses a fine picture of St. Louis, when sick of the plague, receiving the sacrament. Attached

to this establishment are 200 out-door pensioners, whose allowance is 150 fr. a year. Strangers are admitted to the hospital daily.

INSTITUTION ROYALE DES SOURDS ET MUETS,

(DEAF AND DUMB ASYLUM),

No. 254, rue du faubourg St.-Jacques.

For this institution, which is highly deserving of a visit from the stranger, France is indebted to the celebrated Abbé de l'Épée, who, without patronage, and with a fortune not exceeding 500*l.* a year, undertook to maintain and bring up at his own expense more than 40 deaf and dumb pupils, whom he succeeded in instructing to read and write, to comprehend all the difficulties of grammar, and to reduce the most abstract metaphysical ideas to writing. The Abbé de l'Épée was scarcely known in Paris till 1777, when the emperor Joseph II, being in the French capital, visited the Deaf and Dumb School. The ingenious means employed excited the admiration of the emperor, who expressed to the queen of France his surprise that the school should not have received encouragement from the government. The queen visited the school, and in November of the following year a decree was issued which authorised its establishment in the buildings of a convent of Célestins which had been suppressed. The decree was not carried into execution till March, 1785, at which period an annuity of 3,400 livres was granted to the institution. The Abbé de l'Épée dying in 1790, was succeeded by the Abbé Sicard, who carried the system of instruction to perfection. During the Revolution this institution was transferred to the buildings of the Séminaire de St.-Magloire, rue du faubourg St.-Jacques, where it still continues. The Abbé Sicard died on the 10th of May, 1822. The present director is the Abbé Borel. The Minister of the Interior is visitor of this institution, which is superintended by an honorary council of seven members. The number of gratuitous pupils is fixed at 80; besides which, 10 are admitted to half-pensions, and 10 to three quarter-pensions. The number of board-

ers is unlimited. To be admitted gratuitously into the institution, the child must be full 10 years old, and not exceed 15; and must present a certificate from the authorities of his parish, setting forth his birth, baptism, vaccination, that he is really deaf and dumb, and without the means of paying for education. The pupils of both sexes remain in the institution five or six years, and are taught reading, writing, arithmetic, drawing, engraving, and some trade. The terms for boarders depend upon the circumstances of their parents, but the common standard is 900 fr. a year for boys, and 800 fr. for girls. Strangers are admitted from time to time to witness the public exercises, which generally take place once a month, are highly interesting, and extremely well attended. No one can be present without feeling the most powerful emotions of pity, anxiety, and astonishment, mingled with the warmest respect for those through whose unwearied skill and philanthropy numbers of these unfortunate individuals have been put in possession of social and mental enjoyment. Others have been enabled to read and pronounce aloud any sentence written for them, though, of course, being merely imitation, and not heard by the utterer, the pronunciation is not correct. This sort of pronunciation is the effect of a compelled mechanical exertion of the organs of speech, produced by the instructor's placing his lips and mouth in certain positions, and appearing to the scholar to make certain motions, who, in endeavouring to imitate such motions, necessarily utters a sound more or less like that required. The degree of force which it is necessary the scholar should apply to pronounce distinctly any word, is regulated by pressing his arm gently, moderately, or strongly. The various specimens shown of the work performed by them are both curious and wonderful.

The public exercises do not take place on fixed days, but are always announced in *GALIGNANI'S MESSENGER*. For tickets of admission, apply by letter (post paid) to *Monsieur le Directeur*, at the Institution. They may also be obtained by writing the name and address, a few days beforehand, in a book at the porter's lodge.

INSTITUTION ROYALE DES JEUNES AVEUGLES

No. 68, rue St.-Victor.

This institution originated in the benevolent efforts of M. Haüy, who offered himself in 1784, to the *Société Philanthropique*, to instruct gratuitous blind children under their care. His method was new, but he was the first who put it in practice in Paris, and carried it to perfection. Shortly after its establishment, the Blind School was separated from the *Philanthropic Society*, and in 1791 was created a royal institution, by Louis XVI. This school occupies the buildings of the ancient *Collège des Bons-Enfants*. It contains 60 blind boys, and 30 girls, who are maintained at the expense of the state for eight years. Blind children are also admitted as boarders. Gratuitous pupils must not be under 10 nor above 16 years of age; they are required to produce certificates of their birth, total blindness, freedom from contagious diseases and idiotism; of their good conduct and industry. They are taught music, reading, arithmetic, writing, and various trades, in all of which they are successful. Admittance may be obtained from eleven till one o'clock, from half-past two till five, every day, except Sundays and Thursdays, by applying to the porter. Public exercises of the pupils take place from time to time.

MAISON DE REFUGE ET DE TRAVAIL POUR L'EXTIRPATION DE LA MENDICITÉ,

No. 97 bis, rue de l'Oursine.

Towards the end of 1828, M. de Belleyne, then prefect of police, conceived the project of opening, by public subscription, a workhouse as an asylum for vagabonds and beggars, with a view to suppress mendicity in the city. An appeal was made to the public benevolence, and a sufficient sum was raised to carry the plan into execution. A building, formerly a convent, surrounded by high walls, was offered on advantageous terms, and taken on lease for a certain number of years, with liberty to quit at any time, or to purchase within a given period, at a price previously

Plans for converting it into a workhouse having been determined upon, Messrs. Louchard and Huré were charged to carry them into execution, under the daily inspection of M. de Belleyme and M. Cochin, one of the mayors of Paris. The works proceeded with such rapidity, that in less than four months the old building was elevated a story, and the interior distributed into refectories, dormitories, and work-rooms.

This house consists of two piles of building, which join at right angles; they are surrounded with courts and gardens, having awnings on the sides, where the inmates may walk in case of rain. The first pile contains on the ground-floor a spacious kitchen, a large refectory, a chapel, two dormitories for men, a linen-room, and a room for clothing. In the kitchen is a steam-engine which sets in motion the cooking apparatus, and which, by means of flues, conveys heat to the refectory, the dormitories, and the passages. The dormitories, which are spacious and airy, contain 400 beds; the bedsteads are of iron. The second building contains large dormitories for women, and the upper storeys of both piles are appropriated as work-rooms.

The men and the women take their meals separately; and as they are allowed to go out every other Sunday, the men are at liberty one Sunday and the women the other: married persons are permitted to go out together.

Of the earnings of the inmates one third goes to the support of the workhouse, a second forms a fund to be given to the pauper when he leaves the establishment, and the remainder is placed weekly at his disposal. A special kitchen has been established for the supply of more dainty food than that generally allowed, which the inmates are at liberty to purchase out of the portion of their weekly earnings placed in their hands, or with money gained by extra work. This establishment may be visited on Thursdays and Sundays, from noon to three o'clock.

MAISON DE REFUGE POUR LES JEUNES PRISONNIERS,
No. 11, rue des Grès-St.-Jacques.

This institution, which is established in the ancient convent des Jacobins, is destined to reclaim young offenders condemned to corporeal punishment. When the term of their imprisonment has expired, they are here received and employment is provided for them. Upon obtaining permission of the government, young prisoners are allowed to enter before their sentence has expired. They here receive elementary instruction, are taught the principles of religion, and are habituated to labour. This useful establishment is in part supported by voluntary contributions.

MAISON DE REFUGE DU BON PASTEUR,
No. 82, rue d'Enfer St.-Michel.

This is an establishment for young female prisoners, upon a principle similar to the preceding.

**ESTABLISHMENTS CONNECTED WITH THE
 HOPITAUX AND HOSPICES.**

**BUREAU CENTRAL D'ADMISSION DANS LES HOPITAUX
 ET HOSPICES,**

No. 2, place du Parvis Notre-Dame.

This office is established in buildings erected for a Foundling Hospital. On the sides of the entrance are two fountains, consisting of antique stone vases, upon each of which is a bas-relief, representing females attending a dying man, in allusion to the Hôtel-Dieu. The object of this office is to prevent imposition in obtaining admission into the hospitals. All the persons connected with it are medical men. Urgent cases are admitted without delay, but other patients are obliged to obtain a ticket at the central bureau before they can enter. Persons from the country are admitted into the hospitals of Paris upon producing a passport delivered

gratis. Here also tickets are given for the admission of persons into the *hospices*. The office is open daily from nine o'clock till four. A medical man attends here every Tuesday and Saturday, from nine to twelve o'clock, for the treatment of children troubled with scalled heads. Every Monday and Friday, from nine to twelve o'clock, bandages are given to ruptured persons furnished with a certificate of poverty from a *bureau de charité*. On Thursdays and Sundays, at eleven o'clock, children are vaccinated gratuitously at this bureau.

MAISON SCIPION,

Rue Scipion, faubourg St.-Marcel.

Under the reign of Henry III, a rich Italian gentleman, named Scipion Sardini, built an hotel on this spot, which was purchased in 1622 to form an asylum for aged and infirm men. In 1636 it was given to the Hôpital de la Salpêtrière for its slaughter-house, baking-office, etc. It now forms a general bake-house for all the hospitals, the hospices, the Quinze-Vingts, and the Deaf and Dumb Asylum. Strangers are allowed to visit this immense establishment.

PHARMACIE CENTRALE,

Quai de la Tournelle.

A general dispensary, first established in the Hôpital des Enfants Trouvés, parvis Notre-Dame, was transferred, in 1812, to the convent of the Dames Miramionnes, where it still exists. This establishment is divided into sections, one of which consists of warehouses for drugs, etc.; the other is a vast laboratory, in which medicines are prepared for the hospitals, charitable institutions, and prisons. Here also are prepared, for the whole kingdom, boxes of preservatives from contagion, and remedies for drowned or suffocated persons. No one is allowed to visit this establishment except medical men and surgeons.

MONT DE PIÉTÉ.

This establishment having been formed in favour of the hospitals, may be classed among their dependences (See pages 43 and 260).

BUREAU DE LA DIRECTION DES NOURRICES

No. 18, rue Ste.-Apolline.

The object of this useful establishment is to afford relief to the inhabitants of Paris and its environs the means of obtaining wet-nurses in whom they may confide, and to secure to the nurses the payment of their wages. A similar institution existed in Paris as early as the sixteenth century, under the title of *recommanderesses*. The bureau is under the direction of the General Council of the Hospitals. A duty of 5 fr. is paid when a nurse is selected. The agreement is made with the nurse and her parents, but the money is received by the bureau. The bureau pay to the nurse 10 fr. a month, and the residue goes to the parents when the child is taken home. If she goes to the country, the expenses of her journey are paid. The nurses, in addition to their local certificates of qualification, are carefully selected, and both their moral and health closely scrutinized by the agents of this bureau, who pay them their salary, and are answerable for their good conduct.

SECOURS A DOMICILE (RELIEF AT HOME).

In each of the twelve *arrondissemens* of Paris, there is a bureau to afford relief to aged and infirm persons, and poor women having large families, and gratuitous food, medicine and medicine to the sick, at their own houses. There is also an infirmary attached to each bureau. The relief granted to the poor consists of a distribution of food, meat, firing, and clothing; besides which a monthly allowance of 3 fr. is afforded to such as are 75 years of age, and of 6 fr. to such as are 80. Before the Revolution, these offices were called *bureaux de bienfaisance*. They are under the direction of the Prefect of the department and the General Council of Hospitals.

Each bureau consists, 1st, of the mayor (who is president *ex-officio*), the deputy-mayors, the rector of the parish, the curates of the chapels of ease, and the protestant minister, where there is a church of that persuasion; 2nd, of 12 managers, chosen by the Minister of the Interior; 3rd, of commissaries for the poor, and of *Dames de Charité*, whose number is determined by the bureau. An accountable agent is attached to each. In 1824 the bureaux relieved 65,293 individuals, at an expense of 1,669,146 fr.

ÉTABLISSEMENT EN FAVEUR DES BLESSÉS INDIGENS,

No. 9, rue du Petit Musc.

This establishment, the object of which is to afford gratuitous advice, linen, and dressings, to indigent persons who have received wounds, sprains, etc., was founded by the late M. Dumont Valdajou, a celebrated surgeon, for the support of which government allowed him, and continues to his successors, the sum of 2,000 fr. a year, taken from the funds of the *Secours à Domicile*. Strangers are allowed to visit this institution. Another establishment for the same object, is situated at No. 27, rue de Sèvres.

ÉTABLISSEMENT DE FILATURE,

Cul de sac des Hospitalières, rue de la Chaussée, near the Place Royale.

This establishment is principally destined to give work to poor women, who, on presenting a certificate from a *bureau de charité*, with the recommendation of a responsible person, receive a quantity of hemp for spinning, for which, when done and returned, they are paid a certain sum. The number of women employed by this institution is about 3,000. There are besides 130 weavers, who have no other means of existence than what are afforded them here, and for whom frames are procured, if they are unable to buy them. About 30 children belonging to these paupers are gratuitously instructed in a neighbouring school, the expense of which is paid out of the general hospital fund.

BENEVOLENT SOCIETIES.

SOCIÉTÉ ROYALE POUR L'AMÉLIORATION DES PRISONS.

The object of this society, of which the king is patron, and the dauphin president, is to concur with the public administration by introducing into the prisons of the kingdom all the ameliorations required by religion, morality, justice, and humanity. Among its members are the duke and duchess of Orleans, and many of the principal noblemen of France. The meetings of the society are held at the Tuileries.

SOCIÉTÉ POUR LE SOULAGEMENT ET DÉLIVRANCE DES PRISONNIERS.

From 1597 to 1790, a benevolent society employed funds in procuring the discharge of debtors; another society afforded relief to them and their families. These institutions now form one association, which is supported by public contributions. The archbishop of Paris is president, and the association consists principally of ladies. The treasurer lives at No. 29, rue du Vieux-Colombier.

SOCIÉTÉ PHILANTROPIQUE.

This association was founded in 1780, under the special protection of Louis XVI, for affording relief to suffering humanity. The funds are employed in distributing food to the indigent by means of soup-houses; in gratuitous advice, and medicine for the sick; and in assisting various other charitable societies and establishments. Annual subscribers receive 100 soup-tickets and cards for the dispensaries, for every donation of 30 fr. Each of these cards entitles the person to whom it is given to receive advice, medicine, or a bath, as his case may require; and in extreme cases physicians go to those who need them. A committee of 50 members, of which

a third is renewed every year, chosen by the subscribers, is charged with the administration of the funds and the distribution of relief, with the visiting of the infirm and indigent, and the preparation and execution of all the undertakings of the society. The king has declared himself the head and protector of this society; the late duke of Berry was president, and took an active share in its proceedings. Subscriptions are received at the Mont-de-Piété, rue du Paradis, au Marais.

SOCIÉTÉ PHILANTROPIQUE EN FAVEUR DES GRECS.

This association is formed of persons who subscribe annually 50 fr. at least, and the funds raised are appropriated by a committee. Between January 1st, 1825, and December 31st, 1829, provisions, ammunition, arms, surgical instruments, medicine, linen, etc., to the value of not less than 1,800,000 fr., proceeding from subscriptions raised in France, some parts of Germany, Sweden, and Switzerland, were sent to Greece by this society, whose office is at No. 12, rue Taranne.

ASSOCIATION PATERNELLE DES CHEVALIERS DE ST.-LOUIS.

This society, of which the dauphiness is patroness, was established as an institution of beneficence and public utility, by Louis XVIII, who authorised it to receive donations and legacies, subject to the king's sanction. The annual accounts of the association are submitted to the approbation of the Minister of War. Donations, subscriptions, and petitions for admission into the schools founded by the society, as well as applications for annual or temporary relief, on the part of knights of St. Louis and their widows, are addressed to a committee formed in the chief town of each department, and at Paris, to the office of the committee, at the Louvre.

SOCIÉTÉ MATERNELLE.

This society was established at Paris long before the

Revolution, and is now under the patronage of the dauphiness. Its objects are to pay the lying-in expenses of poor women, and to afford a monthly allowance for a year to bring up the child. The sum granted to each is 100 fr. Its affairs are managed by 48 ladies. There are physicians, surgeons, apothecaries, and midwives attached to this society. The funds of the society amounted in 1828 to 90,906 fr., including a balance of 22,201 fr. from the preceding year. In the above sum were 40,000 fr. proceeding from a donation of 100,000 fr. made annually by the king to all the *Sociétés maternelles* of the kingdom. The voluntary subscriptions amounted to 17,100 fr. The number of women relieved was 660. The principal office is at No. 5, rue Coq-Héron.

This society has 32 branch associations, namely:—at Angoulême, Auxerre, Avignon, Bordeaux, Bourg, Bourges, Carcassonne, Châlons-sur-Marne, Chartres, Dijon, Draguignan, La Rochelle, Le Mans, Lille, Limoges, Lyon, Marseille, Metz, Montauban, Moulins, Nantes, Niort, Orléans, Poitiers, Reims, Rennes, Rouen, Strasbourg, Toulon, Toulouse, Tours, and Troyes. A lady president is nominated by the dauphiness for each society.

ÉTABLISSEMENT ROYAL DE ST.-JOSEPH.

The duke of Bordeaux is patron and president of this society, the object of which is to preserve the lower classes from the danger of bad examples; to afford them religious instruction, and give them a taste for work, by facilitating the means of employing their talents in all kinds of occupations and trades. The meetings of the society, and of the council of management, are held at the Tuileries, in the apartments of the duke of Bordeaux. The office is at No. 10, rue de Poissy.

SOCIÉTÉ DES ORPHELINES DE ST.-ANDRÉ.

This association of children whose parents are in easy circumstances is under the protection of Mademoiselle de Berry. Its object is the support and education of orphan girls, who are placed in an establishment be-

onging to the association, situated in the rue de Vaugirard. An annual meeting is held in the apartments of MADemoiselle, at the Tuileries, for the reception of subscriptions and donations.

SOCIÉTÉ DE LA PROVIDENCE.

The office of this association is at No. 290, rue St.-Honoré. (*See Asile Royal de la Providence, page 381*).

CAISSE DIOCÉSAINE.

This fund, proceeding from subscriptions and annual collections, is destined to afford pensions to priests whose age or infirmities prevent them continuing to exercise their functions, and to grant allowances to young men destitute of fortune who devote themselves to the ecclesiastical state, to enable them to prosecute their studies. Subscriptions are received at the office of the secretary of the archbishop of Paris.

SOCIÉTÉ MEDICO-PHILANTROPIQUE.

This benevolent association holds its meetings at the Hôtel-de-Ville on the 2d and 4th Mondays of the month. Gratuitous prescriptions are given on Thursdays from 2 to 5 o'clock, and money is also afforded to such patients as are destitute of the means of procuring medicine.

SOCIÉTÉ MEDICO-PHILANTROPIQUE DE PARIS.

The object of this society is the amelioration of the physical constitution of the human race and the formation of more vigorous generations. It devotes particular attention to the treatment of children and hygiene in colleges and schools.

BUREAU DES CONSULTATIONS JUDICIAIRES GRATUITES.

This society is formed of advocates, who meet every

Tuesday, in the library of the Royal Court, to discuss law questions which concern poor persons, to whom counsel is given gratuitously.

CAISSE D'ÉPARGNE ET DE PRÉVOYANCE.

This philanthropic institution was created with a view to afford laborious and economical persons the means of depositing their savings, so as to derive interest from them, and enable them to receive reimbursement at pleasure, or to provide themselves with resources for the future. The management is gratuitous, the expenses being paid out of a fund arising from the endowment settled upon the *Caisse* by its founders, and other benevolent individuals. This establishment has opened not fewer than 70,000 accounts. (*See page 53*).

SOCIÉTÉ CATHOLIQUE DES BONS LIVRES,

No. 5, rue St.-Thomas-d'Enfer.

The object of this society, formed in 1824, is to print moral and religious books for distribution gratuitously or at a low price; to form in all parts of France *dépôts* of the same works, to be lent out or sold cheap; and to employ all the means in its power for the distribution of these books. The annual subscription is 20 fr.

SOCIÉTÉ BIBLIQUE PROTESTANTE DE PARIS.

The object of this association is to spread the Holy Scriptures, without notes or commentary, in the versions received and used in Protestant churches. All persons of both sexes, who contribute to the success of this institution, by annual subscriptions, are members of the society. A public meeting is held in April, every year, to receive a report of the labours of the committee, examine the accompts, and proceed to the election of officers and a new committee. The committee consists of the president, vice-presidents, secretaries, treasurer, 12 assessors, and three censors. This society has auxiliary associations in most of the Protestant districts of the king-

dom. At the society's rooms, No. 65, rue Montorgueil, is a considerable assortment of editions of the Old and New Testament, of different versions, characters, and sizes, principally in French and German.

SOCIÉTÉ DES TRAITÉS RELIGIEUX.

This religious tract society was formed for the purpose of distributing gratuitously or at a cheap rate these small productions, which present the most important truths, and the finest lessons of Christianity. The secretary, M. Monod, resides at No. 93, rue du faubourg St.-Denis.

SOCIÉTÉ PROTESTANTE DE PRÉVOYANCE ET DE SECOURS MUTUELS.

This association, composed exclusively of Protestants, was formed in 1825. Its object is to afford medical advice, medicine, and pecuniary relief to sick members, who pay a subscription of 24 fr. a year. The society proposes to grant pensions and found an hospital at a future period. Office No. 46, rue de l'Arbre-Sec.

COMMISSION PROTESTANTE DE PLACEMENT POUR LES OUVRIERS ET DOMESTIQUES.

The object of this association is to procure places for workmen and servants of good character; for which purpose registers are kept at the houses of M. Gros, No. 15, boulevard Poissonnière, and M. Serment, No. 19, rue St.-Avoye. A great number of persons of both sexes have been placed in situations by this useful society.

SOCIÉTÉ ISRAËLITE DES AMIS DU TRAVAIL.

The object of this society is to put out and apprentice young persons of both sexes of the Jewish persuasion, who continue four years under its protection. The funds necessary are raised by monthly contributions of 50 sous, payable to Mr. Haller, No. 14, rue Jean-Jacques Rousseau.

BRITISH CHARITABLE FUND.

This institution was formed in 1816, under the patronage of the ambassador of Great Britain, for the relief of British subjects in distress in France. The chaplain of the embassy was appointed to distribute the funds raised by voluntary subscription, and the secretary of the embassy and the English consul-general were nominated auditors. The demands upon the fund multiplying every year, it was found necessary to extend the bases of this benevolent undertaking, and, in 1825, a Committee of ten members was formed, and Messrs. Daly and Co. were appointed treasurers. The committee meets at two o'clock on Tuesdays and Saturdays, at No. 16, rue de la Madeleine, the first member present taking the chair. The objects of this society are to afford relief to necessitous British subjects, and assist them in returning home. To the honour of the British name it may be said, that but few persons of distinction or fortune visit Paris without contributing, by subscriptions or donations, to the Charitable Fund. In 1829, the receipts amounted to 13,740 fr., and the disbursements to 13,628 fr. Subscriptions and donations are received by Messrs. Rothschild and Co.; Lafitte and Co.; Bagnenault and Co.; Daly and Co.; Orr and Goldsmidt; Callagan; Barillon and Co.; and Galiguani.

SOCIÉTÉ HELVÉTIQUE DE BIENFAISANCE.

This society, established in 1822, is composed of Swiss of all the Cantons, and without distinction of religion. Its objects are to establish a bond of union, and to afford relief to such of their countrymen as are in distress. The members pay 12 fr. on their admission, and an annual subscription of 20 fr. at least. The general meetings of the society are held on the third Thursday of March, June, September, and December. Its affairs are managed by a council, consisting of the president, four vice-presidents, four secretaries, the treasurer, and 24 members. Office at the Oratoire, rue St.-Honoré.

SOCIÉTÉ DES ENFANS EN FAVEUR DES VIEILLARDS.

This benevolent society, founded in 1803, is well calculated to train children to the exercise of charity. Their own contributions, augmented by donations of their parents, form a fund for purchasing articles of clothing, and blankets for indigent old men. The contributions are received at No. 5, rue Coq-Héron.

INSTITUTION POUR LES JEUNES FILLES DÉLAISSÉES.

The council-general of hospitals and the minister of the interior make an annual grant of 3,000 fr. to this society, whose object is to protect deserted young girls, and such as have lost their parents, who, after receiving a moral education, are placed out as apprentices to mantua-makers, etc. Subscriptions in aid of the institution are received by M. Chapelier, notaire, No. 15, rue de la Tixeranderie.

ASSOCIATION DES JEUNES ÉCONOMES.

This society, composed of young ladies, is formed for the purpose of educating, clothing, and putting out apprentice such girls, above eight years of age, as belong to large families. The members, upwards of 2,000 in number, subscribe 6 sous a month and twelve sous in January. Subscriptions are received by Mlle. Lauras, No. 3, quai Conti.

**SOCIÉTÉ POUR L'ÉTABLISSEMENT DE SALLES D'ASILE
POUR LA PREMIÈRE ENFANCE.**

Schools have been formed by this praiseworthy association for the reception of young children whose parents are employed in work during the day. They are kindly treated and taught to read. Subscriptions are received by Messrs. Mallet, bankers, No. 13, rue de la Chaussée-d'Antin.

SOCIÉTÉ DE SECOURS MUTUELS ENTRE OUVRIERS.*

At Paris there are 164 of these mutual Benefit socie-

ties, composed altogether of about 14,000 members. The most ancient, that of St.-Anne, dates from 1694; next comes the *société des menuisiers en meubles*, formed in 1760. In 1789, the number of these societies at Paris was only five; six were formed between 1789 and 1791; five between 1794 and 1802; 43 between 1802 and 1813; eight in 1815 and 1816; and 79 between 1817 and 1822 inclusive.

ORDER OF FREEMASONS AT PARIS.

Previous to the Revolution, masonry was in a highly flourishing state in France. The duke of Orleans was grand-master, and the highest personages in the state were members of the institution. In the great political conflict, all the lodges were closed, and masonry was virtually abolished in France; but the "sacred fire" was preserved, as well as all the masonic archives, by M. Roettier de Montaleau, and, on the return of order, masonry was again organized, several members of the imperial family were admitted, and Joseph Bonaparte accepted the office of grand-master. Napoleon was often solicited to suppress freemasonry, but he as constantly refused.

On the Restoration, the court entertained a prejudice against freemasonry, from the idle rhapsodies of the abbé Barruel, who pretended that the Revolution itself was brought about by the freemasons; masonry consequently lost the direct support of the crown; but continued to be tolerated, and indeed was indirectly supported, inasmuch as a masonic schism (the rite of Misraim) was put down by government. The facility with which masonic honours are obtained in France induces great numbers of English who come to Paris to get initiated here, and their views have been singularly facilitated by the creation of an Anglo-French lodge, which is presided by Sir John Byerley; it counts amongst its members several personages of the two houses of parliament, baronets, etc. The late marquis of Hastings deigned to be its *vénérable d'honneur*, and since the lamented death of that illustrious mason, admiral sir Sydney Smith has

been elected in his place, as *vénérable d'honneur* of the respectable lodge *des amis constans de la vraie lumière*.

There are about 80 lodges in Paris, which meet regularly every month, and at the grand solstitial festivals there are lodges and banquets held by the Grand-Orient and all the lodges, in honour of their patron saint, St. John.

Besides the above benevolent societies, there are in Paris several *associations de travail pour les pauvres* (work societies); at the head of which are ladies of high rank, that meet on one or more evenings of the week, to make different articles, which are afterwards collected together, and, after a public exhibition of them, sold for the benefit of the poor. In most of the parishes of Paris also there are *associations paroissiales de bienfaisance*, for the education of poor children, and the relief of the sick, aged, and infirm.

PRISONS.

Under the princes of the first and second race, the prisons of France consisted of subterranean dungeons, destitute of air, light, and fire, where the bed and bolster were of stone, and where the prisoners were at the mercy of inexorable gaolers. The first amelioration of criminal legislation in France was by an ordonnance of the year 1670. Secret trials were abolished; the accused confronted with their accusers; judgments revised more promptly by the upper courts; warrants for apprehension subjected to formalities which rendered their execution less sudden and less arbitrary; the prisons of Paris placed under the superintendence of a committee who were bound to visit them weekly; and the houses of correction were annexed to the general hospital (la Salpêtrière). In 1675, Louis XIV reduced the number of the prisons of Paris, retaining only nine. Notwithstanding these salutary arrangements, the prison system experienced but little improvement. At the accession of

Louis XVI to the throne, the prisons of Paris were in a very bad state; labour was interdicted, and the prisoners were without classification. Upon the entrance of M. de Malesherbes into the administration, he ordered the lunatics, and those confined for political offences, to be separated from the criminals. The striking picture of abuses drawn by his pen attracted the attention of his successors, and upon M. Necker's coming into office, the amelioration of prisons was one of the first objects of his attention. The improvement begun was making considerable progress when it was arrested by the Revolution. The Constituent Assembly determined to reform the prison system, but more urgent affairs employing the whole of their time, the execution of the project was left to the succeeding legislative body. On the 29th of September, 1791, a law was passed which established houses *d'arrêt*, of justice, and detention. All other prisons were prohibited, and mildness towards the prisoners was enjoined. The execution of the measure was scarcely begun, when the system of terror and arbitrary imprisonment filled the prisons with those who ought to have been for ever strangers to them. The innocent and the guilty, the virtuous and the criminal, were confounded together in the same receptacle; and youth, beauty, courage, and talent, were delivered up to torture, too barbarous even for beings brutalized by corruption and wretchedness. The 9th Thermidor put an end to that dreadful state of things; but the victims of suspicion and persecution, having escaped from the horrors of the dungeon, lifted up their voice against the administration of the prisons, and public opinion united with them in demanding a change of the system. In 1795, in pursuance of a decree of the National Convention, separate prisons were appointed for the divers classes of offenders, and the criminal and penal code was formed, which fixed with greater precision the competency of the different tribunals. The changes effected in the criminal legislation since the Revolution have necessarily produced a sensible effect in the prison regulations; and the labours of the *Société royale pour l'Amélioration des Prisons*, have produced incalculable

benefits. M. Delavan, when prefect of police, directed particular attention to this important branch of his functions. By his orders, the prisons were enlarged and improved, the prisoners classed, and a system of order and cleanliness introduced, which till then had never existed. The prisoners are now well fed and well treated; just complaints are listened to and redressed; and they are employed according to their respective talents or professions: of their earnings one-third goes to the prison; one-third to the prisoners; and the remainder is given to them when set at liberty. Most of the violations of the law, which formerly were regarded as crimes, and punished with death, are now considered merely as misdemeanours. *Lettres de cachet* no longer exist, and trial generally takes place soon after apprehension. The violations of the laws may now be divided into three classes, viz.:—1st, crimes which incur the forfeiture of life, or severe corporeal punishment; 2d, misdemeanours; 3d, breaches of municipal and departmental regulations. The prisons existing in Paris are ten in number, including two military prisons.

DÉPÔT DE LA PRÉFECTURE DE POLICE.

This is a place of temporary detention, where persons arrested by the police-officers are confined till their examination takes place, and it is decided whether they shall be detained or set at liberty. This prison was rebuilt in 1828, at an expense of 300,000 fr. Its distribution is good; the rooms are airy, well lighted, and warmed by the same process as the Exchange (*See page 252*). The women of the town are kept separate from the other female prisoners. The men are divided into two classes; a distinct part of the building being appropriated to such as are dirty and ill dressed. In a separate room are such prisoners as are under 16 years of age. Besides the above divisions are two others called *les Pistoles*,* the one for male and the other for female

* The *Pistoles* are divisions of a prison, where each prisoner, who is able to pay for it, has a separate chamber with a bed

prisoners. The *cachots* or cells on the ground floor are light and airy; they are only used for such prisoners as are to be kept *au secret*, such as are refractory, lunatics, and idiots. The number of prisoners brought to the *dépôt* annually is about 15,000; but of these there are 600 or 700 who are such incorrigible offenders that soon after their discharge they are again apprehended. If, upon examination, there is found ground to detain a male prisoner, he is removed from the *dépôt* to *la Force*; the female prisoners are sent to St.-Lazare.

LA FORCE,

No. 2, rue du Roi-de-Sicile.

The buildings which form this prison were *originally* an hotel belonging to the duke de la Force, whose name it bore. Towards the end of the reign of Louis XIV, this edifice was divided into two parts, one of which took the name of hôtel de Brienne, and had its entrance in the rue Pavée; the other retained its former name, and had its entrance in the rue du Roi-de-Sicile. About the year 1750, the latter was bought for the establishment of a military school, but it having been subsequently determined to erect the *École militaire* in the Champ-de-Mars, the hôtel de la Force became vacant, and, in 1780, was converted into a prison, under the name of *la grande Force*. At the same time, the hôtel de Brienne was demolished, and a new prison for prostitutes, called *la petite Force*, erected on its site. The front of the latter presents a sombre aspect. It is ornamented with vermiculated rustics, and the entrance is formed by an elliptical arch. It is three storeys high, and is surmounted by a Doric cornice. In the construction of this edifice neither wood nor plaster were employed, the whole being formed of stone bound together by iron bars. The rooms are spacious, and the massive architecture is unique in Paris. In the beginning of 1830, the two prisons were united under the name of *la Force*, and more comfortable than those of the common rooms, and is allowed meals of a better kind.

both are now used for the detention of prisoners under accusation, but not fully committed for trial. This prison consists of several piles of building, each of which has a *préau*, or separate court.

The rooms and courts are airy; and the prisoners are classed according to their age, and the degree of their guilt; juvenile offenders and old men being kept separate from culprits of a middle age, and in all cases hardened offenders being prevented mixing with those committed for first or minor offences. On the left is the infirmary. On the 3d of September, 1792, and the four following days, 160 prisoners, among whom were three priests and the princess de Lamballe, were massacred in this prison. The front presents a sombre aspect.

LA CONCIERGERIE.

The Conciergerie, which forms part of the buildings of the Palais de Justice, was the prison of the ancient *palais*, when it was used as a royal residence. Its name is derived from the *concierge* (keeper), who was the chief of a jurisdiction called *bailliage du palais*, had the title of *bailli*, and enjoyed several privileges. The buildings which form this prison still retain the hideous character of feudal times, but they are in good repair, and their distribution commodious and airy. The entrance is by an arch on the quai des Lunettes, which leads to a court and from thence to the great gate of the prison. A sombre vestibule communicates with the *greffe*, the advocates' room, the gaoler's apartments, and the *parloirs*, where prisoners are allowed to converse with their friends, from whom they are separated by a double row of iron rails distant from each other several feet, so as to prevent the latter conveying any instruments to the former, to enable them to attempt their escape, or to commit suicide. The room in which the late count de Lavalette, the circumstances of whose escape are well known, was confined, now serves for the reception of capital convicts upon their removal from Bicêtre to Paris, a few hours before their execution. The dungeons in which the unfortunate princess Elizabeth sister of Louis XVI was con-

finéd; another in which Robespierre was imprisoned; and a third which was occupied by Louvel, the murderer of the duke of Berry, are no longer used. The *préau*, for male prisoners, presents a kind of area or court, 180 feet in length by 60 in breadth, round which is a gallery leading to the prisoners' rooms, and communicating by stairs to the upper stories. It was partly constructed in the 13th century, and partly rebuilt in modern times; it serves as a *promenade* for the prisoners, who are allowed to walk from eight o'clock in the morning till dusk. The upper stories are occupied by such persons as are able to pay for a better room (*prendre la pistole*). The accommodation afforded to the other prisoners is as good as in most prisons, and the rooms are airy and clean. The female prisoners have a separate *préau*, *parloir*, and rooms; the infirmaries are kept in good order, and a room is exclusively appropriated to the use of such women as have infants.

The Conciergerie will ever be memorable for the confinement of the unfortunate queen Marie-Antoinette, who was imprisoned here during two months and a half, and only left it for the scaffold. The room which she occupied was afterwards diminished to half its size, covered with seven coats of oil-paint and varnish, to destroy the dampness of the walls, and is now transformed into an expiatory chapel. Visitors are first conducted to the chapel of the prison, which communicates with the expiatory chapel, by an opening behind the altar. The prison chapel is so disposed that behind its altar appears that of the queen's prison, which produces a mournful and impressive effect. The wall through which the opening has been made is remarkably thick. On each side mural monuments have been erected to the memory of Louis XVI and the princess Elisabeth. They are of white marble upon a black ground sprinkled with tears, and are ornamented with medallions of the illustrious personages whom they commemorate. On that to the left is the inscription—*A la mémoire de Louis XVI*; on that to the right—*A la mémoire de Madame Elisabeth*. The expiatory altar, of white marble surmounted by a cippus of black marble, bears the fol-

lowing inscription, said to have been composed by Louis XVIII :—

D. O. M.
 Hoc in loco
 Maria Antonia Josepha Joanna Austriaca
 Ludovici XVI vidua,
 Conjuge trucidato,
 Liberis ereptis
 In carcerem conjecta,
 Per dies LXXVI serumnis luctu et squalore adfecta,
 sed
 Propriâ virtute innixa,
 Ut in solio, ita et in vinculis
 Majorem fortunâ se præbuit.
 A scelestissimis denique hominibus
 Capite damnata,
 Morte jam imminente,
 Æternum pictatis, fortitudinis, omniumque virtutum
 Monumentum hic scripsit,
 Die XVI Octobris, MDCCXCIII.
 Restitute tandem regno,
 Carcer in sacrarium conversus
 Dicatus est
 A.D. MDCCCXVI, Ludovici XVIII regnantis anno
 XXII,
 Comite de Cazes a securitate publicâ Regis ministro,
 Præfecto ædilibusque curantibus.
 Quisquis hic ades,
 Adora, admirare, precare.

Below this inscription is recorded, in letters of gold, the passage of a letter addressed to madame Elisabeth by the queen, in which her majesty declares that she pardons those who had done her wrong. Opposite the window stood the queen's bed, separated from the door by a screen, which, after much importunity, she obtained as her only shelter against intruders. In this spot is now placed a picture by Simon, representing her majesty leaning on the bed, and addressing her prayers to heaven. To the right of this picture is another, by Pajou, exhibiting the scene of distress when the queen was separated from her family imprisoned with her in the Temple. To the left is a beautiful picture, by Drolling, representing a scene in the middle of the night, when the curate of St.-Germain-l'Auxerrois, M. Mangin, intro-

duced himself into her cell, disguised as a gendarme, to perform with her the last communion. The two gendarmes on duty are represented as joining in this awful ceremony. This prison has several times been the theatre of dreadful massacres. The most recent was on the 2d and 3d of September, 1792, when 239 persons were inhumanly murdered.

The Conciergerie is used for criminals whose cases have passed the *Chambre des Mises en Accusation*, and who are sent for trial before the Court of Assizes; or, in other terms, are fully committed for trial. Capital convicts also are brought here on the night or morning preceding their execution. For admission apply by letter to *M. le Secrétaire de la Préfecture de Police*. Admittance to the chapel may also be obtained by personal application, upon producing a passport at the *Bureau des Prisons*, 2d Court of the Prefecture.

STE.-PÉLAGIE,

No. 14, rue de la Clef.

The buildings of this prison were formerly occupied as a female penitentiary, founded in 1665, placed under the direction of a community of nuns, called *Filles de St.-Thomas*, and subject to the control of the managers of the general hospital. Its name is derived from Ste.-Pélagie, an actress of the city of Antioch, who became a penitent in the fifth century. Upon the suppression of religious orders, in 1789, the Hôpital de Ste.-Pélagie remained some time vacant. In January, 1792, the prison de la Force being set on fire, the prisoners for debt were transferred to Ste.-Pélagie, which, from that period, became a debtors' prison. Ste.-Pélagie afterwards underwent various changes previous to the 15th Germinal, An VI (April 4, 1798), when it again became a prison for debtors and persons sentenced to corporeal punishment. In March, 1811, it was constituted a state prison, to which all persons confined in the different prisons for political offences were transferred. Upon the occupation of Paris by the Allies, in 1814, the state prisoners were

set at liberty on the 2d of April, by command of the allied sovereigns.

This extensive prison, the front of which presents a terrible aspect, is now appropriated to debtors and persons sentenced to a short term of imprisonment for violations of the laws on the press, and political offences. To these may be added some individuals condemned to a short term of detention for misdemeanours. The prison is divided into two parts, the debtors being kept separate from the other prisoners. No prison in Paris presents so singular and diversified an association of rank, profession, and age. On the first floor a gallery is appropriated to such as can pay the *pistole*. The debtors, if they have pecuniary resources, live as merrily as it is possible to do in prison. They can hire a chamber and even several rooms, can be supplied with their meals by a restaurateur, and receive visits from their friends; and if perchance the creditor who has sent them to prison forgets to pay the monthly allowance for food, they are discharged; but this seldom occurs. Here are to be seen officers, advocates, artists, authors, stock-holders, and even priests; the poor debtor, who is deprived of his freedom because he is unable to liberate himself, and the wealthy plunderer who patiently awaits the expiration of his five years' detention to enjoy the fruit of his depredation with impunity. In different parts of this division are shops for butchers' meat, grocery, mercery, etc. There are two cafés, and a journal entitled *Pauvre Jacques* is published here. In the other division are authors, booksellers, and printers, imprisoned for political offences and libels, each of whom has a separate room. At Ste.-Pelagie there are generally some prisoners who expend considerable sums, and scarcely a day passes without brilliant equipages being seen at the door, and the prisoners receiving visits from elegantly dressed ladies and men of science and learning. The persons confined here for misdemeanours are those whose cases present palliating circumstances, which entitle them to a mitigation of the rigorous inflictions of the law. Ste.-Pélagie was formerly ill managed, and as prisoners of different classes were sent there, the more hardened

prisoners perverted the less experienced in crime, by the narration of their misdeeds amidst bursts of laughter; the wards at that time, also, were dirty in the extreme, and the prisoners eaten up with vermin. Cleanliness now prevails; and the appropriation of the prison to persons who are rather unfortunate than guilty cannot be too highly praised. The manners, vices, and defects in the former administration of this prison have been ably depicted by Messrs. Jay and Jouy, who were confined here, in their work entitled *Les Hermites en Prison*. For permission to visit this prison apply by letter to *M. le Secrétaire de la Préfecture de Police*.

BICÊTRE,

See HOSPICE DE BICÊTRE, page 369.

ST.-LAZARE,

No. 117, rue du faubourg St.-Denis.

Upon the suppression of religious orders, at the beginning of the Revolution, the convent of the Lazarists or priests of the mission, in the rue du faubourg St. Denis,* was converted into a prison for *suspects*, and shortly after it contained nearly nine hundred victims of persecution. By a decree of the Convention of the 25th Frimaire, an III (December 15th, 1794), it was appropriated to the detention of women. The buildings of the prison are commodious, airy, and clean, and the general classification and management good. Since 1825, a new infirmary, upon a large scale, and a spacious chapel have been erected. The prisoners here are women detained on suspicion, but not fully committed for trial; such as are condemned to corporeal punishment, and female debtors. They are employed

* Formerly the remains of the kings and queens of France were conveyed to the convent of St.-Lazare previous to being transported to St.-Denis. The coffin was placed between the two gates of the edifice upon a tomb of state, where it was surrounded by all the prelates of the kingdom, who, after chaunting; the service of the dead, sprinkled holy water upon it.

in sewing, feather-making, trinket-making, mending linen, etc. To visit this prison, apply to *M. le Secrétaire de la Préfecture de Police*.

MADELONNETTES,

No. 24, rue des Fontaines au Marais.

This building was originally a convent of nuns, called *Filles de la Madeleine*, who devoted themselves to the reformation of prostitutes. In 1793 it became a prison for *suspects*, and in 1795 was appropriated to female debtors, the detention of women previous to trial, and those sentenced to corporeal punishment. It is now devoted exclusively to women of the town guilty of violating the police regulations and minor offences, who are encouraged to work by having a great portion of their earnings given to them. As labour, however, is not obligatory, a considerable number prefer remaining idle. The work executed is sewing, mending linen, etc. Considerable additions have, within the last 15 years, been made to the buildings; and a neat chapel, which possesses a fine picture of Mary Magdalen, was erected in 1817. The infirmary, which forms three divisions, *les Vénériennes*, *les Fievreuses*, and *les Galeuses*, is upon a large scale, airy, and clean. The prisoners here are in number seldom below 600, and are sometimes 1,100. The visit of strangers does not appear to trouble them; and some even display a disgusting effrontery which the presence of the turnkeys and matrons is insufficient to check. In the work-rooms, however, perfect order and decency prevail. The stranger will find it less easy to obtain admission here than to the other prisons of Paris. *M. le Secrétaire de la Préfecture de Police* must be applied to by letter.

HOTEL BAZANCOURT,

Quai St.-Bernard.

Here the national guards, during the existence of that corps, were punished for breaches of discipline, by 24 hours' imprisonment. At the back of this prison

is a house of correction for youths from 10 to 15 years of age, who betray evil dispositions, and are placed there by their parents or relatives.

PRISON DE L'ABBAYE.

The monks of the ancient Abbey of St.-Germain-des-Prés had their jurisdiction, their officers, and their prison; the latter, which now serves for a military prison, is very strong, and has its *oubliettes*; it is of a square form, three stories high, and flanked with small turrets. Military men of all ranks, accused of misdemeanours, are imprisoned here till they are summoned before a court-martial. The prisoners are less rigorously treated here than in other prisons; they can see their friends more easily, and are allowed to gaze through the grated windows at the passengers in the streets. The principal dungeon is terrific; it is sunk to the depth of 30 feet, is dreadfully damp, and so low that a middle-sized man cannot stand upright. When the day of trial arrives, the prisoner is conducted to the court-martial, whose sittings are held at the Hôtel de Toulouse, No. 39, rue du Cherche-Midi. If condemned to the galleys or to death, the prisoner returns to the Abbaye; from which, in the former case, he is sent among the galley-slaves at Bicêtre, or in the latter to the plain of Grenelle, where he is shot within 48 hours. The massacre which took place here on the 2d of September, 1792, and several following days, was one of the most horrible scenes of the French Revolution. This prison cannot be visited without permission of *le Chef de la Police Militaire*, at the *État Major de la Place*, place Vendôme.

PRISON DE MONTAGU,

Rue des Sept-Voies.

This was formerly a college which produced many celebrated literary characters. It was converted into a house of detention during the terrible reign of Robespierre. It is now a military prison, where soldiers

who have come to Paris without leave, and those of the garrison troops guilty of breaches of discipline, are confined for two days or longer, according to the gravity of the charges against them.

CHAPTER XVI.

SCIENTIFIC AND LITERARY INSTITUTIONS.

INSTITUT DE FRANCE.

The National Convention, by a decree in 1793, abolished all the literary and scientific societies, denominated *académies*, established during the reigns of Louis XIII and Louis XIV; and the arts and sciences seemed condemned to oblivion. After the fall of Robespierre, the Convention, upon the proposition of the Abbé Grégoire, in the name of the Committee of Public Instruction, appointed a committee for the preservation of the monuments of France; ordained the creation of the Polytechnic-school and the Normal-school, the opening of the colleges and schools, and founded the Conservatoire de Musique, the Conservatoire des Arts et Métiers, etc.

By a decree of October 26th, 1795 (3 Brumaire, An IV), the Convention founded the Institute to replace the former academies. The Directory appointed a certain number of members, who in their turn invited to join them such persons as they considered worthy. The Institute was originally divided into three classes: the first, physical and mathematical sciences; the second, moral and political sciences; and the third, literature and the fine arts. Bonaparte, who was elected a member of the mathematical section of the Institute, on the 26th of December, 1797, having become Consul, divided the Institute into four classes, in 1803: the first comprehended the physical and mathematical sciences; the second had for its object the French language and literature; the third, ancient history and literature; and the

fourth, the fine arts. Upon the restoration, Louis XVIII issued an ordonnance, dated March 21, 1816, by which, for the four *classes* of the Institute, four *académies* were substituted; viz. 1, the *Académie Française*; 2, the *Académie Royale des Inscriptions et Belles-Lettres*; 3, the *Académie Royale des Sciences*; 4, the *Académie Royale des Beaux-Arts*, and some of the most celebrated members being dismissed, others were substituted by royal nomination, and the academies were taken under the special protection of the king. The interests and the funds common to the four academies are under the direction of a committee of eight members, presided by the Minister of the Interior. Two members of the committee are chosen from each academy. They are elected annually, and are always re-eligible. The members of one academy are eligible to all the others; and each receives a salary of 1,500 fr. Every time a member attends, he receives a counter to denote that he was present; and were he not to attend during the year, his salary would be but 1,200 fr., and the remaining 300 would be divided among those who were present at the meetings. Each academy has its special rules and funds at its own disposal. The library, collections, etc., of the Institute are common to the four academies. The private funds of each academy are disposed of by *bureaux* or committees, in conformity to certain regulations. The *Académie Française* consists of 40 members, who are charged with the composition of a dictionary of the French language, and with the examination of important works in literature, science, and history, with a view to the improvement of the language. This academy adjudges alternately an annual prize of 1,500 fr. for poetry and eloquence. It also decrees two annual prizes founded by M. Montyon, one for the work most useful to the public morals, and another for an act of virtue displayed in the lower classes of society. The *Académie Royale des Inscriptions et Belles-Lettres*, is also composed of 40 members. The learned languages, antiquities, and monuments, history, and the moral and political sciences relating to history, are the objects of their researches and labours. Their attention is parti-

cularly directed to the translation of Greek, Latin, and Oriental works into the French language, and to the formation of diplomatic collections. This academy adjudges an annual prize of 1,500 fr., and sometimes two, for literary memoirs. Within a few years also, the Minister of the Interior has granted medals to be distributed to such persons as produce the best memoirs upon the antiquities of France. The *Académie Royale des Sciences* is divided into eleven sections, as follows:—Geometry, six members; mechanics, six; astronomy, six; geography and navigation, three; general philosophy, six; chemistry, six; mineralogy, six; botany, six; rural economy and the veterinary art, six; anatomy and zoology, six; medicine and surgery, six. The annual prizes adjudged by this academy are one of 3,000 fr. for physical sciences; one for statistics; one for experimental physiology; and one for mechanics. It also adjudges prizes for improvements in medicine and surgery; for discoveries relative to the treatment of patients in the hospitals, and at their own houses; for the means of rendering an art or trade less insalubrious; for works or discoveries published in the course of the year upon objects of utility; and one by M. Lalande, for the principal astronomical discovery or observation. Sir Joseph Banks, Dr. Jenner, Dr. Herschell, Dr. Priestley, and Sir Humphrey Davy, were honorary members of this academy. The *Académie Royale des Beaux-Arts* is also divided into sections, designated and composed as follows:—Painting, 14 members; sculpture, eight; architecture, eight; engraving, four; musical composition, six. The Royal Academy of the Fine Arts also distributes annual prizes. Those who obtain the grand prizes of sculpture, architecture, and musical composition, are sent for three years to Rome, and supported there by the French Academy, at the expense of the government. The *Académie des Sciences* appoints two perpetual secretaries, and each of the other academies one, subject to the king's approbation. To the Académie des Belles-Lettres and to that of the Sciences is added a class of ten free academicians, who enjoy the same privileges as the other members, and are elected by vote. The Royal

Academy of the Fine Arts has also a class of free academicians, the number of which is decided by the academy. Each academy, except the *Académie Française*, has a certain number of foreign associates, who are generally the most distinguished artists, and literary and scientific men, in their respective countries. They have also correspondents among the literary men of the French provinces, and in most of the large towns of Europe. An annual grant is made to the Minister of the Interior, for the salaries of the members, secretaries, and other persons attached to the establishment, and for literary labours, experiments, prizes, printing, etc. This grant is distributed to the four academies in proportion to their respective labours and necessities. The nominations to vacancies are made by the respective academies, but the persons chosen must be confirmed by the king. The hall of the Institute is common to the four academies. The *Académie Française* holds its weekly meetings on Thursdays; the *Académie des Inscriptions et Belles-Lettres*, on Fridays; the *Académie des Sciences*, on Mondays; and the *Académie des Beaux-Arts*, on Saturdays. The annual meeting of the *Académie Française* is on St.-Louis's Day; of the *Académie des Inscriptions et Belles-Lettres*, in July; of the *Académie des Sciences*, on the first Monday in June; and of the *Académie des Beaux Arts*, on the first Saturday in October. The general annual meeting of the Institute, comprehending the four academies, is on the 24th of April, the anniversary of the day when Louis XVIII landed at Calais, in 1814. On public occasions the members of the Institute wear a costume of black embroidered with olive-leaves in green silk.

The meetings of the Institute were held at the Louvre till 1806, when the government granted to them the college Mazarin, now called the palace of the *Institut*, on the quai Conti. This edifice was founded in execution of the will of cardinal Mazarin, for the sons of 60 gentlemen or principal burgesses of Roussillon, Pignerol, Alsace, and Flanders, which had been recently conquered or annexed to the crown; the collegians were to be gratuitously boarded, and instructed in religion

and belles-lettres; they were also to learn fencing, riding, and dancing. These nations alone being admissible into the college, it took the name of *Quatre-Nations*. The cardinal bequeathed to the college his library, the sum of 2,000,000 livres for the expense of its construction, and an annuity of 45,000 livres.

This edifice was commenced in 1661, after the designs of Leveau, and under the direction of Lambert and d'Orbay, on an irregular piece of ground. The front forms the segment of a circle, terminated at the extremities by pavilions. In the centre is the portico of the church (now the hall where the public meetings are held), composed of four columns and two pilasters of the Corinthian order, surmounted by a pediment, in the tympanum of which is a clock supported by two figures. Beneath the pediment is the inscription—*Palais de l'Institut*. Above it rises a dome terminated by a lantern. The wings, less elevated than the central pile and the pavilions, are ornamented with Ionic pilasters, and a balustrade upon the cornice, which conceals the roof. The pavilions are decorated with Corinthian pilasters, and vases upon the entablatures. In front of the Institute are two fountains, each formed of two lions in cast-iron, from whose mouths the water issues. The axis of the portico and dome is precisely the same as that of the southern front of the Louvre, and a communication is formed between the two edifices by the construction of the pont des Arts. The front is picturesque and not destitute of grandeur. The pavilions which terminate the wings projecting very far upon the quay, orders were given in 1769 for their demolition; but if this project had been executed, the general effect of the structure would have been very considerably injured. The courts and interior constructions diverge greatly from the exterior direction of the edifice. To hide this defect the architect formed a first court of an octagonal form, with projections on the four façades. The projection on the right leads to the public rooms of the Institute; and that on the left to the *Bibliothèque Mazarine*; they are both decorated with Corinthian pilasters and

pediments; in the tympanum of the former is a clock supported by two figures, by Desjardins, and in that of the latter, the arms of cardinal Mazarin. The buildings of the second court have never been finished. Destined originally for a collège, they were constructed without any architectural ornament. They are occupied as private rooms for the Institute, and work-rooms for artists. To the left is the library of the Institute.

The entrance to the hall of the Institute, in the principal front, is no longer used, but, as we have already stated, it is approached by a door to the right in the first court. In the corridor is a plaster statue of Cassini, by Moitte. The first vestibule contains marble statues:—viz. d'Alembert, by Lecomte; Montaigne, by Stouff; president Molé, by Gois; and Montesquieu, by Clodion. The second vestibule has Rollin, by Lecomte; and Montausieur, by Mouchy, also in marble. The *Salle d'Attente*, which leads to the grand hall, possesses six marble statues, namely, Molière and Corneille, by Caffieri; La Fontaine and Poussin, by Julien; Racine, by Boizot; and Pascal, by Pajou. The grand hall where the sittings of the Institute are held, has been censured for its theatrical appearance; but M. Vaudoyer, who was charged to alter the church for its present destination, had serious difficulties to encounter, and has certainly succeeded in affording accommodation to the greatest number of spectators possible. Above the president's seat is a marble bust of Charles X, by Bosio. The members of the Institute occupy benches in the form of a semicircle, on each side of the centre of the hall. In allusion to this arrangement it has been said of the members, *Spectatum veniunt, spectantur ut ipsi*. The recesses formed by the chapels are now occupied by galleries. The interior of the dome is enriched with fine sculpture, by Desjardins, but is rather too high for its small diameter. This, however, is now concealed, as a second dome ornamented with painting in imitation of sculpture has been formed below the original one. The orchestra is placed in a very advantageous manner for the effect of the music, and is richly ornamented

with gilding. The hall is adorned with marble statues of Bossuet and Descartes, by Pajou; Fénelon, by Le Comte; and Sully, by Mouchy.

This establishment possesses a library,* called *Bibliothèque de l'Institut*. It is entered by a door in the second court, and occupies a long wainscoted room, ornamented with carved work, at the extremity of which is a justly celebrated statue of Voltaire, in marble, by Pigalle; the expense of which was defrayed by a subscription, in which even sovereigns were eager to join. On each side is a gallery. Into this library no stranger is admitted without an introduction by a member, which it is easy to obtain.

L'OBSERVATOIRE,

Rue d'Enfer.

Upon the establishment of the Academy of the Sciences in the reign of Louis XIV, it was found necessary, in order to facilitate the labours of its members, to construct a laboratory and an observatory. The Laboratory was constructed in a part of the building belonging to the royal library; and after considerable deliberation it was decided that the Observatory should be erected upon the spot which it now occupies. Claude Perrault was charged by Colbert to prepare a design for this edifice, which was begun in 1667, and finished in 1672. When the building was considerably advanced, John Dominic de Cassini, a celebrated astronomer, whom Colbert had sent for from Bologna, came to Paris. He found the structure so ill adapted for astronomical observations, that, at his suggestions, several alterations were made, notwithstanding which, there is no part of the building from which they can be made with accuracy.

The principal pile forms a parallelogram of 90 feet by 82, to which have been added on the south two octagonal towers, that give a greater extension to the front. In the north front is a projection of 24 feet,

* The Bibliothèque Mazarine, in the same building, is a separate establishment. See *Bibliothèque Mazarine*.

which forms the grand entrance. The platform which crowns the edifice is 85 feet from the ground. The subterranean vaults of the Observatory are in depth equal to the elevation of the building. Great difficulty was found in obtaining a solid foundation on account of the quarries beneath; these it was necessary to fill up with huge masses of stone. The aspect of the Observatory is striking; its architecture is remarkable for grandeur and simplicity; and it may be considered a public edifice of the first order. Neither wood nor iron were used in its construction. The whole building is of stone, and all the rooms and staircases are vaulted. The principal part of this edifice being found useless, a low small building has been erected on the east, in which nearly all the observations are made. This structure is so disposed, that the two lateral fronts are parallel, and the two others perpendicular to the meridian line, which forms its axis, and which is traced on the floor of a large room at the second story. This line, prolonged to the south and the north, extends on one side to Collioure, and on the other to Dunkirk. The meridian line, which divides this building into two equal parts, is the point from which French astronomers reckon their longitude; its direction is marked by an obelisk at Montmartre, the distance of which from the Observatory is nearly three English miles and a half. Its prolongation, extending from Dunkirk to Barcelona, served to measure the quarter of the terrestrial meridian, which is calculated to be equal to 5,130,740 toises. The ten millionth part of this length has been adopted for the *metre* or standard of long measure in France. The line of the southern front of the Observatory corresponds with that of the latitude of Paris, which crosses France in the direction of east to west. This line and the meridian crossing each other at the centre of the southern front of the Observatory, have served for the point of departure of numerous triangles, from which has been projected the general map of France, called *Carte de Cassini* or *de l'Observatoire*, published in 182 sheets.

On the ground-floor is an opening, three feet in diameter, which leads to the subterranean rooms, by a

spiral staircase of 360 steps. Formerly there was a corresponding opening, which passed through the various floors to the roof of the edifice, affording the means of astronomical observations, for experiments upon the fall of bodies, and the verification of barometers. The subterranean building, which forms a kind of labyrinth, is used for observations on the mean temperature of the earth at that depth, which is higher than the annual mean temperature of the atmosphere. For some years past they have been closed on account of accidents from persons imprudently advancing too far into the quarries, which undermine this part of Paris to a great extent; but visitors may obtain permission to go down, if accompanied by a guide. On the first-floor is a telescope 22 feet in length, and 22 inches in diameter, which is fixed to a large moveable frame, and can be drawn out on the platform of the southern front; there is also an achromatic telescope of large dimensions. Every night, when the weather permits, observations are made from this platform and the small rooms adjoining. On the second-floor is a spacious room, which in 1787, was almost entirely rebuilt, in consequence of damage occasioned to the walls and ceiling by the percolation of water from the roof. In this room are globes, various magnetic instruments, the meridian line upon the floor, and the marble statue of Cassini, who died in 1712, at the age of 87 years. This statue, larger than life, was executed in 1810, by Moitte, and represents the Italian astronomer seated in the act of meditation. In the *salle des secrets* is a phenomenon in accoustics: by putting the mouth against a pilaster and speaking low, the voice may be heard by a person at the opposite pilaster, and by no other person in the room. Upon the floor of another room is a universal chart, engraved by Chazelles and Sedileau. Upon the roof of this edifice, which is formed of thick stones, a square stone building, flanked with two turrets, was erected about the year 1810. In one of these turrets has been fixed an achromatic telescope, designed to observe comets. An anemometer, fixed at the summit, indicates the direction of the wind, upon a dial placed under the vault of one of the rooms, which

is adorned with portraits of celebrated astronomers, and paintings representing the seasons and the signs of the zodiac. There is also here a pluviometer, for ascertaining the quantity of rain which falls at Paris in a year. A well-selected library is attached to the establishment, and a fine mural circle has been erected by the munificence of the dauphin.

The contiguous building on the east is entered from the first floor of the principal structure. It contains various instruments, and among others a transit instrument to observe the meridian passage of the sun. The roof of this small building opens in various parts, by means of a simple mechanical arrangement, and affords a view of the heavens.

Until 1811, the front of the Observatory was in great part hidden by houses and other buildings, which have since been taken down. It is now surrounded by a terrace according to the original plan of Perrault, and the outer court is enclosed by palisades and two modern pavilions. A wide avenue, planted with trees, extends in a straight line from these pavilions to the railing of the garden of the Luxembourg, and from thence to the walk in front of the centre of the palace. On the vacant spot between the palisades of the garden and those of the Observatory, the unfortunate Marshal Ney was shot in December, 1815.

The *Bureau des Longitudes** holds its sittings at the Observatory, which is open to strangers every day.

UNIVERSITÉ DE FRANCE.

Charlemagne is supposed to have founded the University of Paris, with the assistance of Alcuinus, an Englishman, and disciple of the venerable Bede. In succeeding ages, different kings of France founded universities in several of the principal towns of the kingdom. In the reign of Philip Augustus the University of Paris had become so celebrated, that, independently of Frenchmen, Germans, Italians, and particularly Englishmen, flocked

* See BUREAU DE LONGITUDES.

to it for instruction. All the sciences of the time were taught; and such was the veneration it inspired, that Thomas a Becket, archbishop of Canterbury, who came to Paris to visit the university, compared it to Jacob's ladder. The rector had the privilege of presenting himself at court on all state occasions, and delivering an address to the king, as also of presenting to him a wax taper on Candlemas-day. The number of universities in France at the commencement of the Revolution, was 10 or 12, independently of the various colleges and schools founded by different religious orders; but at that period the whole were dissolved. After various attempts to supply their place by the establishment of primary, secondary, and central schools in the departments, the late government adopted a plan of public education entirely new. For the Courts of Justice, which had succeeded to the ancient *Parlemens* established in various parts of France, 25 Courts of Appeal were created in the principal towns, and the whole *Ordre Judiciaire* was made subordinate to a Grand Judge, Minister of Justice. In like manner, one Imperial University, consisting of as many Academies as there were Courts of Appeal, was established for all France, under the direction of a council and a Grand Master. Upon the restoration in 1814, Louis XVIII abolished the office of Grand Judge, but retained the Courts of Appeal, now called *Cours Royales*; and, at the same time, did away with the council and Grand Master of the University, but kept up the Academies. The council was afterwards re-established, under the title of *Conseil Royal de l'Instruction Publique*, and placed under the authority of the Minister of the Interior; and in 1822, the office of Grand Master, who is also Minister of Public Instruction, was restored. The council consists of nine members, including the secretary. There are also 17 Inspectors-General of Studies. An academy in France, therefore, includes, in general, every establishment for education; and none whatever can be created without the permission of the Royal Council of Public Instruction. This council holds its meetings at noon, on Tuesdays and Saturdays, at the chief office of the University,

No. 24, rue des Saints-Pères. The office is open to the public on Thursdays, from 11 to one o'clock.

The University, as it was established by the late government, and as it still exists, is composed as follows:—1, *les Facultés*; 2, *les Colléges Royaux* et Colléges Communaux*; 3, *les Institutions et Pensions*; 4, *les Écoles Primaires*. The University possesses a library, which is placed at the Sorbonne, and special funds for granting pensions to superannuated and infirm teachers.

ACADÉMIE DE PARIS.

The Academy of Paris occupies the buildings of the *Sorbonne*, a celebrated school founded by Robert Sorbon, in 1253. The object of this establishment was to form a society of ecclesiastics, who, living in common, might devote themselves exclusively to gratuitous study and teaching. This institution soon became celebrated throughout Europe. Cardinal Richelieu, who had been bachelor and prior of this house, having become its *pro-viseur*, rebuilt the college, after the designs of Le Mercier. The first stone of the church was laid in May, 1635, but it was not finished till 1659. The different parts of the edifice are well proportioned. The dome is accompanied by four cupolas, and the whole is surmounted by a platform which supports a balcony, a lantern, and a gilt cross. The front towards the place de Sorbonne is ornamented with two orders of architecture; the first is Corinthian, with three-quarter columns; the second is Composite, but formed only by pilasters, which correspond with the columns in the interior. Between the columns are four niches, formerly adorned with statues. At the window of the second storey is a clock.

The interior of the church is of middling dimensions. The Composite pilasters with which it is ornamented, are crowned by a cornice of fine proportions. Between the pilasters are niches, in which were statues of angels, and the Twelve Apostles. No building in Paris suffered

* Under Napoleon these were called *Lycées*.

more during the Revolution than the church of the Sorbonne, and such was its state of decay that part of the roof had fallen in, when Napoleon ordered such repairs to be executed as were necessary to preserve it from total ruin. After the Restoration it was used as a lecture-room of the Law-school ; but, in 1825, it was restored to divine worship. The magnificent paintings of the dome, by Philippe de Champagne, representing the fathers of the Latin church, have been retouched. A new pavement has been laid down, and an altar of marble, ornamented with four columns in stucco, supporting a pediment, has been erected. The choir is fitted up with stalls, and above the inner porch is an organ. From this church the beautiful mausoleum of cardinal Richelieu, deemed the masterpiece of Girardon, was removed at the Revolution, but it has since been restored, and occupies a chapel on the right. The statue of the cardinal, in a reclining posture, is sustained by Religion holding the book which he composed in her defence. Near her are two genii, who support the arms of the cardinal. At the opposite extremity is a woman in tears, who represents Science deploring the loss of her protector. Near this monument is a fine picture, in which Robert Sorbon is seen presenting his pupils to St. Louis. It also contains a monument to the memory of the late duke de Richelieu, president of the Council.

The house of the Sorbonne consists of three ranges of building, flanked by four large pavilions, which surround a spacious court in the form of a parallelogram. On the fourth side rises a superb portico, which forms one of the lateral fronts of the church. This portico is elevated on 15 steps, and is formed of 10 Corinthian columns, of which six are in front, surmounted by a pediment. At the bottom of the court are the offices of the secretaries of the faculties of letters, the sciences, etc.

The Academy of Paris consists of a rector, who is also grand-master of the University, an inspector-general of studies, nine sub-inspectors, and an academic council of 24 members, including the president.

LES FACULTÉS.

The faculties are divided into five classes, viz. theology, law, medicine, sciences, and letters. With the exception of Strasbourg, Paris is the only city in France that has professors in all the faculties.

FACULTÉ DE THÉOLOGIE.

The seat of this faculty was at the Sorbonne, till the Revolution, when it was suppressed. Upon its reorganization it was established in the ancient Collège du Plessis Sorbonne, but has since been restored to the Sorbonne. The number of the professorships is five, viz., 1, doctrines and evidences of Christianity; 2, morality; 3, ecclesiastical history and church discipline; 4, Hebrew; 5, sacred eloquence.

FACULTÉ DE DROIT,

No. 8, place Ste.-Geneviève.

The study of Law was introduced into France, from the celebrated schools of Ravenna and Bologna, about the middle of the 13th century; but the earliest notice that we have of the establishment of regular law-schools is of 1384. Louis XV reorganised the school about the year 1762, and it was then composed of six professors of canon and civil law, one professor of French law, and 12 *docteurs agrégés*. The faculty occupied a building in the rue St.-Jean-de-Beauvais till the reign of Louis XV, when it was resolved to erect a new school upon the place Ste.-Geneviève. This structure was begun in 1771, after the designs of Soufflot. The entrance is ornamented with four Ionic columns, crowned by a pediment; above which is a black marble tablet, with the inscription, *École de Droit*, and still higher, the royal arms. Between two figures in relief, over the door, is a medallion of Louis XV. This building would have a good effect were it not for its close vicinity to the immense mass of the church of Ste.-Geneviève. The interior is commodiously disposed in lec-

ture-rooms, etc. The school of law is now divided into six sections, viz.—1, *Institutes de Justinien*; 2, *Le Code Civil*; 3, *Pandectes*; 4, *Code de Commerce*; 5, *Procédure Civile, etc.*; 6, *Droit administratif*. A student of law is not admitted to the lectures, unless he deposits with the secretary of the faculty a certificate of his birth, a diploma of bachelor of arts of the Faculty of Letters, and the consent of his parents or guardian, if he be a minor. The course of studies for obtaining the degree of bachelor in law is two years; three to be a licentiate; and four to be a doctor of laws. The courses of lectures must also have been regularly attended, and public examinations and theses maintained. The number of law students is about 2,000. Above 1,000 are examined annually, in order to obtain an advocate's diploma.

FACULTÉ DE MÉDECINE,

No. 14, rue de l'Ecole de Médecine.

The earliest historical notice that we possess of the practice of medicine in France, is of the sixth century. The period when it became a science at Paris is unknown. Under Philip Augustus, medicine was among the sciences taught at the University, but at that period there was no particular place appropriated to its study, and the lectures were delivered in the houses of the professors. The number of scholars augmenting, houses were hired for that purpose, but no special school was established till the year 1469. A project was then formed to build schools in the rue de la Bûcherie, which were begun in 1472, and completed in 1477. In 1618, an amphitheatre was erected, in which the anatomical demonstrations were made till 1744, when it was rebuilt upon a more spacious and commodious plan. It received light by a dome, ornamented on the outside by allegorical statues, and supported within by eight columns of the Doric order. The buildings of this school having fallen into ruin, the faculty removed, in 1776, to an edifice in the rue St.-Jean-de-Beauvais, previously occupied by the Faculty of Law. The professors of anatomy and midwifery, however, still continued for a considerable

time to deliver their lectures in the amphitheatre *rue de la Bûcherie*. The Faculty of Médecine occupied the building in the *rue St.-Jean-de-Beauvais*, till their union with the *École de Chirurgie*, when they removed to the new school of the latter, in the street now called *rue de l'École de Médecine*. The first stone of this magnificent edifice was laid by Louis XV, in 1769, and it was opened on the 31st of August, 1776. It was built upon the site of the ancient Collège de Bourgogne, after the designs of Gondouin, and is a specimen of the most elegant and at the same time pure architecture in Paris. The front towards the street is 198 feet in length, and is adorned with 16 columns of the Ionic order. Above the entrance is a *bas-relief*, by Berruer, representing Louis XV, accompanied by Wisdom and Beneficence, granting favours and privileges to surgery, and the Genius of the Arts presenting to the king the plan of the building. A peristyle of four rows of Ionic columns unites the two wings. The court is 66 feet in length by 96 in breadth. At the bottom is a superb portico of six Corinthian columns, of large proportions, resting upon steps, and surmounted by a pediment. The *bas-relief* of the tympanum, by Berruer, represents Theory and Practice joining hands on an altar. Theory is represented by *genii*, bearing books; Practice by others occupied in dissections. In the upper part of the wall, at the back of this portico, are five medallions surrounded with garlands of oak, presenting portraits of the following celebrated surgeons: Pitard, Paré, Maréchal, La Peyronnie, and Petit. The rest of the architecture of the court consists of 26 three-quarter Ionic columns, to correspond with the front.

The amphitheatre, which is opposite the entrance, is lighted from above, and is capable of containing 1,500 students. On the wall in front of the president's chair, which is elevated a few feet above the professors' seats, is inscribed:—

AD CÆDES HOMINUM PRISCA AMPHITHEATRA PATERANT, ET LONGUM DISCANT VIVERE NOSTRA PATENT.

In the amphitheatre are three large paintings in

fresco, by Gibelin. That in the centre represents the Genius of Medicine crowned by Fame, and holding forth to academicians and pupils prizes of encouragement. Beneath it is this inscription—

LA BIENFAISANCE DU SOUVERAIN HATE LEURS PROGRÈS ET RÉCOM-
PENSE LEUR ZÈLE.

In that on the right, Esculapius is seen teaching the elements of medicine and surgery. Inscription—

ILS TIENNENT DES DIEUX LES PRINCIPES QU'ILS NOUS ONT
TRANSMIS.

That on the left represents surgeons dressing the wounded after a battle. Inscription—

ILS ÉTANCHENT LE SANG CONSACRÉ A LA DÉFENSE DE LA PATRIE.

Below, are busts of the two founders of the school of surgery, La Peyronnie and Lamartinière, by Lemoine.

On the first-floor towards the street, and on the right of the court, is an extensive and valuable Cabinet of Human and Comparative Anatomy, etc., well deserving the traveller's attention from the multiplicity and variety of its contents. It is approached by a staircase on the left of the peristyle. The first gallery contains anatomical preparations, both wet and dry. To the right on entering, are several glass-cases, in which is exhibited a system of osteology, admirably arranged, illustrating the structure, growth, and diseases of the bones, from the foetal skeleton to the adult. The first case contains bones without their earthy parts; the other cases present entire bones, the crania of different nations, the trunk, the pelvis, and the articular system, terminated by examples of exostosis, necrosis, and ankylosis. On the opposite side are foetal specimens including several *lusi nature*; a complete system of injected preparations showing the courses of the arteries and veins, executed with a minuteness and delicacy which reflect the highest honour on the French anatomical school; several preparations of the various glandular systems; the foetus in utero, in spirits; specimens of the morbid parts, forming aneurism of the aorta; and preparations

of the parts and fasciæ forming the various herniæ. In the centre are a great number of calculi and calculus concretions, biliary and vesical; illustrations of the morbid state of the organ of vision, such as cataract, amaurosis, ophthalmia, etc.; injected preparations of the brain; the anastomosis of the arterial system round the joints; the course and termination of the thoracic duct and jugular veins; several fine muscular casts; the anatomy of the ear in all its minutiae, displaying the talent and ingenuity of Cloquet and Breschet in a manner which excites the admiration of the medical world and the casual observer; and two perfect specimens of the absorbent system in wax, by Pinson. The preparations of the brain, the origin of the nervous system, and the course of the great sympathetic nerve, will be duly appreciated from the fineness and *exposé* of the dissection. This gallery is terminated by several cases of the osseous system of quadrupeds, birds, fishes, and reptiles, showing the gradation from the lower orders in the scale of animated beings to the human race. The heads of the elephant and rhinoceros, and skeletons of several ruminating animals, will be observed on the summit of the side-cases; also an Egyptian mummy divested of its envelopments.

The next room contains a very extensive collection of instruments of ancient and modern surgery, arranged in chronological order, in which may be traced the progressive improvement from the unwieldy instruments of the old school to those more simple and elegant ones employed in the practice of modern surgery. There is also a fine cast of the Apollo Belvidere in this room.

The third room contains inimitable wax preparations of the progress and fatal results of various diseases; the maxillary sinus, the stomach, the pylorus, the hepatic and other abdominal viscera taken from extraordinary cases; diseases of the uterus and unusual formations; those of the knee-joints, and several cutaneous diseases, as elephantiasis, etc. The last case contains a large collection of casts of aneurisms of the aorta, and large blood-vessels, correctly represented, internally and

externally. Various diseases of the valves and mal-conformations of the heart, as well as unusual origins of its larger arteries, are admirably modelled in wax, by Cloquet, Laumonier, and Pinson.

The centre of the room is occupied with some admirable wax figures of the nerves of the brain, face, neck, and ear; the lacteal and glandular system of the mesentery, and other preparations of the origin and connexion of the sympathetic and cardiac nerves, as well as the external absorbents of the lower extremities and groin; abortions; several casts of hermaphrodites; several acephalous infants; a spotted foetal negro; and a cast of the dwarf named Bébé, of his natural size, contained in a glass-case, with the following inscription:—

“ Nicolas Ferry, nain, recueilli et élevé sous le nom de Bébé, à la cour du roi Stanislas, qui en fit un de ses amusemens. Ce nain est ici représenté d'après un de ses portraits, revêtu d'habillemens tous tirés de sa garde-robe qu'il a lui-même portés, et un peu de temps avant sa mort.

“ Il naquit dans les Vosges, et mourut le 9 juin 1764, âgé d'environ 25 ans. A sa naissance il pesait 12 onces; un sabot lui servit de premier berceau.

“ Voyez la description plus étendue, et son épitaphe, rapportées dans le *Supplément de l'Encyclopédie*, vol. iv, pages 5 et 6.”

Above the glass-cases are casts in plaster of the heads of a great number of malefactors who have been executed at Paris.

The fourth room is surrounded by glass-cases containing specimens of all the substances of the *materia medica* used in medicine at the present day.

The fifth room contains instruments for optical and physical experiments, to which the public are not admitted without an order from the director or a medical professor. The other parts of the building contain rooms for demonstration, apartments for the superintendents, a council-chamber and a well-selected and extensive library. The latter, which is entered by a door to the left of that of the cabinet of anatomy, is spacious, contains a multitude of curious treatises on medicine and surgery, and has a bust of Hippocrates in the centre.

The council-chamber is adorned with a picture by Girodet, representing Hippocrates refusing the presents offered to him by the enemies of his country; and several busts of the most eminent French anatomists and surgeons.

Attached to the School of Medicine are several dissecting-rooms in different parts of Paris. The principal are at the Hôpital de la Pitié, and at No. 11, rue de l'Observance.

The *École de Clinique* of the Faculty of Medicine forms a part of the Hôpital de la Charité (See page 359). The portico of the school, in the rue des Saints-Pères, by Antoine, is worthy of attention. It is surmounted by a bas-relief representing Hippocrates. Few persons are allowed to enter this school, except members of the Faculty of Medicine and students.

By a royal ordonnance, dated November 21st, 1822, the Faculty of Medicine was suppressed, in consequence of a disturbance which took place three days before, during the delivery of the lectures. The ordonnance set forth, that several similar disturbances which had occurred proved the existence of a radical defect in the organisation of the faculty, and that the Minister of the Interior was charged to lay before his Majesty a new system of organisation.

On the 2d of February, 1823, the king signed an ordonnance for the reorganisation of the Faculty of Medicine. It is now composed of 23 professors, eight honorary professors, and 45 *agregés* or fellows. The lectures, which are delivered every day except Sundays, are divided into the following classes: 1, anatomy and physiology, two professors; 2, medical chemistry; 3, medico-physics; 4, medical natural history; 5, pharmacology; 6, hygiene; 7, surgical pathology (two professors); 8, medical pathology (two professors); 9, operations and dressings for wounds, etc.; 10, therapeutic and *materia medica*; 11, legal medicine; 12, midwifery, and diseases of women and infants; 13, clinical medicine (four professors); 14, clinical surgery (three professors); 15, clinical midwifery.

Besides the professors, *agregés* assist at the examina-

tions of students. It is talent alone which obtains for them their situation, and the professors are generally chosen from among them.

Previously to obtaining the degree of M.D., a candidate must become Bachelor in Letters and Bachelor in Sciences, the former degree being similar to that of Bachelor of Arts, at Oxford and Cambridge, the latter to that of Master of Arts. He must take out 16 inscriptions, which comprises a period of four years. Each inscription costs 50 fr., and it admits him to all the lectures for three months. To the English and other foreigners, to whom it is supposed that the regulations of the university may not be known, it is allowed to become Bachelor whilst taking out their inscriptions: but every French student must have obtained those degrees before he inscribes his name on the Album for the *Doctorat*. This last degree requires five public examinations on all the branches of medicine; after which the candidate must write a thesis, either in Latin or French, which he must support in public, in opposition to three professors and two *agregés*. Besides the degree of Doctor in Medicine, there is also that of Doctor in Surgery, which is not the case in any of the British universities. There is likewise a class of medical practitioners in France, known by the name of *Officiers de Santé*. They are not required to have any degree. They undergo but three slight examinations, and are legally entitled to practice only what is called *la petite chirurgie*. They were instituted for the service of the republican armies, when surgeons of every degree of skill were acceptable. The French government have lately had it in contemplation to suppress this class. It frequently happens that waiters at hotels recommend these *Officiers de Santé* to foreigners, who suppose, during their illness, that they are attended by a physician or surgeon. In the lecture-rooms the English student will not fail to remark a striking difference between the appearance, manners, and education of those youths intended for physicians and surgeons, and those who are merely intended to be *Officiers de Santé*. If an English student has attended the medical schools of London, Dublin, or

Edinburgh, a certain number of inscriptions will be allowed him, but which he will be called upon to pay for. This, in many cases, will of course shorten the period of four years, which he would otherwise be obliged to remain, or rather of four years and a half, as after he possesses the whole of his inscriptions, it will take him six months to pass his examinations.

The cabinet of anatomy and the library are open to the public, on Mondays, Wednesdays, and Fridays, from ten o'clock till two.

Connected with this faculty is a pharmacy school. (*See École de Pharmacie*).

FACULTÉ DES SCIENCES.

This learned society is established in the ancient buildings of the Sorbonne. Its professors lecture on the higher branches of algebra, on differential and integral computation, descriptive geometry, natural philosophy, astronomy, mechanics, chemistry, mineralogy, botany, and zoology. The number of professors is eight, and that of deputy-professors six.

FACULTÉ DES LETTRES.

In this faculty there are 13 professors, who deliver lectures on Greek literature, on Latin and French eloquence and poetry, on the history of letters, on philosophy and its history, ancient and modern, on geography, and on ancient and modern history. This faculty likewise occupies part of the buildings of the Sorbonne.

ROYAL COLLEGES.

There are in Paris five royal and two private colleges, between the pupils of which, and the royal college of Versailles, there is a general competition for prizes at the end of each scholastic year. To this effect eight or ten pupils of each class who have most distinguished themselves are selected, and the adjudication of the prizes is conducted with great pomp at the Sorbonne,

in the presence of the whole *corps universitaire*. Three of the royal colleges, viz. those of *Louis-le-Grand*, *Henri IV*, and *St.-Louis*, admit boarders and day-scholars. The two others, namely, the *Collège de Bourbon*, and that of *Charlemagne*, receive day-scholars only. The terms for board are 1,000 fr. a year, besides 60 fr. for college dues, and 45 fr. for university fees. Music, dancing, etc., are extra charges. The royal colleges are each governed by an *inspecteur-général des études*, a *proviseur*, to whom is joined a *censeur des études*, and a steward. The colleges which receive boarders have also a chaplain, and two assistant-chaplains. The pupils of the *institutions* and *pensions* are obliged to attend the lectures in the royal colleges; and such young gentlemen as have private tutors are also admitted. The course of education comprises the Greek, Latin, Italian, English, and German languages; philosophy, physics, belles-lettres, mathematics, history, geography, writing, drawing, fencing, music, dancing, and singing. The masters of *institutions* have the privilege of paying only 15 fr. per annum for college dues, in addition to the 45 fr. which they pay for university fees. When the classes are very numerous they are formed into two divisions.

In the departments, there are royal colleges in all great towns. In small towns the colleges are called *collèges communaux*; these are private establishments aided by the *commune* and subject to the *surveillance* of the authorities. The royal colleges of Paris deserve a visit from the intelligent traveller.

COLLÈGE ROYAL DE LOUIS-LE-GRAND,

No. 123, rue St.-Jacques.

This was founded by the *Collège de Clermont*, founded in 1560 by G. Laume Duprat, bishop of Clermont. The first stone of the chapel was laid by Henry III, in 1582. The Jesuits bought it in 1563, and modified the institution according to the spirit of their order. This society being expelled from France in 1594, the college was abandoned, and when recalled in 1604, they were

forbidden to re-open it, or to give instruction. It was not till 1618 that they obtained this indulgence, when, delivered from all restrictions, they determined to rebuild their college. The first stone was laid on the 1st of August, 1628, and it was erected after the designs of Augustin Guillain.

Louis XIV, who always had Jesuits for confessors, was a great benefactor to this college, which induced its members to give it the name of the king, instead of that of the founder. At its erection, the following inscription was placed over the portal—

COLLEGIUM CLAROMONTANUM SOCIETATIS JESU.

In 1674, Louis XIV being present at a tragedy performed by the pupils, said to a nobleman who had expressed his satisfaction with the representation, *Faut-il s'en donner ? c'est mon collège*. After the monarch's departure, the ancient inscription was removed, and during the night workmen were employed in engraving upon a tablet of black marble these words, in golden letters—

COLLEGIUM LUDOVICI MAGNI.

The next day the new inscription was put up, and the college bore the name of *Louis-le-Grand* till the Revolution. The Jesuits, suppressed and banished in 1762, being driven for the second time from France in 1763, the members of the College de Lisieux removed into this building. In 1792, this college, organized under a new form, received the name of *Collège de l'Egalité*; in 1800, that of *Prytanée Français*; in 1804, that of *Lycée Imperial*; and in 1814, it resumed its former name of *Collège de Louis-le-Grand*. The buildings have been augmented at different periods, but present nothing remarkable in point of architecture.

COLLÈGE ROYAL DE HENRI IV,

No. 7, rue de Clovis.

This college is established in part of the church and other buildings of the celebrated abbey of Ste.-Gene-

ieve, founded by Clovis I, in the beginning of the sixth century. The only part of the structure that is ancient is the tower of the church, built in 1175. The other buildings were constructed in 1744, except the front, which was erected in 1825, and is remarkably plain. This institution took the name of *Lycée Napoléon*, in 1802, and that of *Collège de Henri IV*, in 1814.

COLLÈGE ROYAL DE ST.-LOUIS,

No. 94, rue de la Harpe.

A college was founded on this spot as early as 1280, by Raoul d'Harcourt, canon of Notre-Dame, from whom it took the name of *Collège d'Harcourt*, and it formed one of the ten colleges of the University. It was rebuilt in 1675, and some part of the ancient structure still exists. The construction of the principal mass of the building was begun in 1814, and the college opened on the 23d of October, 1820. The entrance is of a grand and noble character. The court is spacious, and at the bottom is the chapel. On the right rises a fine pile of building four stories high, having a gallery on the ground-floor.

COLLÈGE ROYAL DE BOURBON,

No. 9, rue Ste.-Croix.

The buildings in which this college is established were erected in 1781, after the designs of Brongniart, for a convent of Capuchins. In 1800, the same architect was charged to convert it into a college, to be called *Lycée Bonaparte*, a name which it bore till the restoration, when it assumed that of *Collège de Bourbon*. The front is 162 feet in length by 42 in elevation. It presents two pavilions at the extremities, and has no openings except three doors. That in the centre is adorned with columns, and gives access to a vestibule leading to the court. The pavilions are surmounted by pediments and attics. The front is likewise ornamented by eight niches for statues, and two recesses for bas-reliefs, those which were placed there having been removed. On

each side is a large basin, into which water flows through three lions' heads, in bronze. The court is surrounded by four piles of building, of which the church of St.-Louis forms one.* A peristyle, composed of Doric columns, extends round the court, and forms a terrace at the first story.

COLLÈGE ROYAL DE CHARLEMAGNE,

No. 120, rue St.-Antoine.

The buildings of this college were originally occupied by Jesuits, who, at their suppression, were succeeded by a community of Genosevans.

INSTITUTIONS AND PENSIONS.

These establishments correspond to academies and boarding-schools in England, but are under the superintendence of the Royal Council of Public Instruction. The two most celebrated of these institutions, called *collèges de plein exercice*, are considered nearly upon the same footing as royal colleges, and enjoy some of their advantages; the one is the *Collège de St.-Barbe*, No. 34, rue des Postes, and the other is the *Collège Stanislaus*, No. 34, rue Notre-Dame-des-Champs. The former contains about 350 pupils, and the latter 400. The terms for board and education are 800 fr. a year. Pupils are admitted from seven years of age to twenty. Day-scholars are only received by special permission. Each boarder finds his own bed, and various other articles; pays 40 fr. for university fees, and 60 fr. a year for washing, besides charges for medical attendance, stationery, etc. The course of education begins with the elements, and continues till the pupil is prepared for admission into the Polytechnic School.

The number of *institutions* in Paris for young gentlemen is 34, and of *pensions* 63: that of *institutions* and *pensions* for young ladies is 129. For a list of the best see DIRECTORY.

* See CHURCH OF ST.-LOUIS, page 76.

HOUSEAL'S PROTESTANT INSTITUTION,

No. 29, boulevard du Mont-Parnasse.

This classical, scientific, and commercial academy for Protestant young gentlemen, ranks among the first establishments for education in France, without excepting the royal colleges, with the advantages of which it combines every other that can form a *desideratum* to an English parent. Paris being the general resort of learned and accomplished foreigners, and the seat of splendid institutions, equalled by no metropolis in the world, young men destined to receive the benefit of a continental education, are naturally directed to Paris for the acquirement of literary and scientific knowledge, and a thorough acquaintance with the French language, in its utmost elegance of expression and purity of pronunciation. Mr. Houseal's system of instruction comprehends the Greek, Latin, Italian, German, Spanish, French, English, and Hindostanee languages, mathematics, geometry applied to the arts, chemistry, merchants' accounts, geography, history, penmanship, political economy, stenography, drawing, painting, dancing, gymnastics, etc., which are respectively taught by masters of the first eminence, and every facility is afforded on the spot to further the progress of the pupils, such as a laboratory for chemistry, etc. Mr. H. (of English origin, educated and residing from his infancy on the continent), being a graduate of the University of Paris, and his institution under its immediate patronage, the pupils are entitled to attend college lectures, and to compete for the prizes annually distributed by the University. French is the colloquial language of the establishment, and it is the medium through which all the various branches of study are generally cultivated.—A peculiar and important advantage, however, in Mr. Houseal's system is derived from occasional explanations in English, by which means English pupils do not experience any interruption in their general studies, while their progress in French is considerably accelerated by the indispensable comparison of their mother tongue with the unknown idiom. The moral habits of the pupils, and their religious duties as Protestants are strictly attended to. The sabbath is observed as in England; the pupils are conducted, in the morning, to one of the English, French, or German Protestant churches, and in the evening divine service is performed by a French Protestant clergyman in the chapel of the establishment. The management of the domestic affairs being under the direction of Mrs. Houseal, who is an English lady, all possible home comforts are enjoyed. The table and personal accommodations are on the most liberal footing, and every care is taken to prevent the indisposition to which English gentlemen are exposed in French schools from a sudden change of diet. The mansion* in which this

* See HÔTEL DE MONTMORENCY LAVAL, page 271.

institution is established is most eligibly situated for exercise; the elder youths occupy separate rooms, and the studies of the younger are spacious and well distributed. Recreations may be had at the institution; also of Messrs. No. 18, rue Vivienne, Paris; and of Archibald Clark, No. 17, Fenchurch-street, London.

ÉCOLES PRIMAIRES.

The name of these schools sufficiently indicates their object. They form the fourth class under the direction of the Royal Council of Public Instruction, and are very numerous; they may be divided into two general classes, viz., *Écoles Chrétiennes*, and *Écoles par Enseignement mutuel*; but besides these, there are many others, where children are taught reading, writing, and arithmetic.

SPECIAL SCHOOLS.

COLLÈGE ROYAL DE FRANCE,

No. 1, Place Cambrai.

The *Collège Royal de France* was founded by Francis I., at the solicitation of Guillaume Budé, a preacher, and the celebrated Guillaume Budé. Nothing could be more deplorable than the state of letters in France before the establishment of this college. The Greek language was not taught in Paris, and the professors had little or no acquaintance with the best authors of antiquity. The Latin taught was rude and barbarous; the philosophy had neither solidity nor depth. Frivolous and useless questions were agitated in the debates, although very animated, turned altogether into puerile subjects or words. Francis I. not having an edifice for his new college, the lectures were given in the Collège de Cambrai. At first only five professorships were founded, one for the Greek and four for the Hebrew tongue. In proportion as the number of men accepted invitations to become professors, the

were established. Their number, in a short time, amounted to 12, viz. four for languages, two for mathematics, two for philosophy, two for oratory, and two for medicine. Charles IX founded a professorship of surgery, and Henry IV established one of botany and anatomy. Henry II founded a chair of philosophy, which was afterwards filled by the celebrated and unfortunate Ramus, who, in 1568, established a chair of mathematics here at his own expense. The first chair of Arabic was established in 1587, by Henry III. Louis XIII founded a second chair of Arabic, and one of canon law; and Louis XIV a second chair of canon law, and a chair of the Syriac language. Louis XVIII created a chair of the Tartar-Mantchou, and Chinese languages, and one of the Sanscrit.

Previous to the civil wars in the middle of the 16th century, 400 or 500 students regularly attended the lectures at this college; but the wars and contagious disorders caused the schools to be deserted. The professors fled as well as their pupils, because, from the exhausted state of the finances, their salaries were no longer paid. At their solicitation Henry IV made arrangements for their regular payment, and formed the project of erecting a new college. The colleges of Treguier, of Leon, and Cambrai, were pulled down to afford a site for the new structure; but the king's death suspended the fulfilment of his intention. However, Louis XIII, his son, laid the first stone on the 18th of August, 1610. When the college was partly built the works were suspended, and were not resumed till towards the end of the reign of Louis XV. On the 22d of March, 1774, the first stone of the new structure was laid by the duke de la Vrillière, and about four years after, this edifice, built after the designs of Chalgrin, was completed. It consists of a spacious court surrounded on three sides by buildings. An arch crowned by a pediment adorned with sculpture, is the only decoration of the entrance. In the building facing the entrance is a large hall, in which the disputations are held. The ceiling is decorated with an allegorical painting, by Tarraval. The lateral buildings contain, on the ground-

floor, the lecture-rooms, and, in the upper stories, the apartments of the professors. The lecture rooms are small, dark, and inconvenient. The number of professors in this college is 21, and their courses of lectures, which are public and gratuitous, are as follows:—1, astronomy; 2, mathematics; 3, mathematical philosophy; 4, experimental philosophy; 5, medicine; 6, anatomy; 7, chemistry; 8, natural history; 9, laws of nature and nations; 10, history and moral philosophy; 11, Hebrew, Chaldaic, and Syriac languages; 12, the Arabic tongue; 13, the Turkish language; 14, the Persian language; 15, the Chinese and Tartar-Mantchou languages and literature; 16, Sanscrit language and literature; 17, Greek language and literature; 18, Greek language and philosophy; 19, Latin oratory; 20, Latin poetry; 21, French literature. Many distinguished personages attend these lectures; no examinations take place, nor are prizes adjudged. The lectures are principally useful to those who are desirous of perfecting their education after the years usually devoted to study.

ÉCOLE ROYALE POLYTECHNIQUE,

Rue Descartes.

A decree of the National Convention, dated 21 Ventose, an II (March 11, 1794), created a *Commission des Travaux Publics*, and an *École Centrale*, the latter of which, by a decree of the 15th Fructidor, an III (September 1st, 1795), took the name of *École Polytechnique*. The object of this most useful and justly celebrated institution is to diffuse the knowledge of the mathematical, physical, and chemical sciences, and the graphic arts; to form pupils for the artillery, engineering, bridges and highways, mining, and other departments, into which persons cannot be admitted without having studied in this school. Under the government of Napoleon, the Polytechnic School underwent various modifications; and by an ordonnance of Louis XVIII, dated September 4th, 1816, it was completely re-organized, and placed under the special protection of the duke of Angoulême. A great number of excellent officers, engineers, and sci-

entific men have been educated in this school. Pupils are admitted from the age of 16 to 20. Every year candidates for admission undergo an examination in Paris, and in the departments. The terms are 1,000 fr. a year, the pupils also providing themselves with a uniform, books, and other objects necessary for the pursuit of their studies. The king has founded 24 scholarships, of which eight are in the nomination of the Minister of the Interior, twelve of the Minister of War, and four of the Minister of the Marine. The affairs of the school are under the superintendence of a council of amelioration, a council of instruction, and a council of administration. The period allowed for study is two years, to which in certain cases a third year is added. Strangers cannot visit this school without permission of the *sous-gouverneur*, who resides in the house.

ÉCOLE ROYALE DES PONTS-ET-CHAUSSEES,

No. 10, rue Hillerin Bertin.

The origin of this school dates as far back as 1747, but it assumed no importance till 1784. The object of this establishment is to afford instruction in the art of projecting and constructing works relative to roads, canals, bridges, ports, and public buildings dependent on them. The school possesses a rich collection of plans, maps, and models, relative to these operations. The pupils are all taken from the Polytechnic School. The government of the establishment is vested in the Minister of the Interior, and the Director-general *des Ponts et Chaussées et des Mines*. It is impossible to visit this institution without a special order from the *Directeur*, No. 26, rue de Varennes.

ÉCOLE ROYALE DES MINES,*

No. 84, rue d'Enfer.

The project of this institution was formed by the Cardinal de Fleuri, and put in execution in 1783. At

* See HÔTEL DE VENDÔME, page 274.

its head is a *Conseil des Mines*, who direct all affairs connected with mines, coal-pits, quarries, iron-works, salt-pits, etc., and who have under their direction engineers and practical schools. The pupils consist of boarders and day-scholars, who receive instruction gratis. The latter cannot form a part of the Royal Corps of Mines, but the instruction they receive fits them to take the superintendence of large establishments. The Minister of the Interior, and the Director-general *des Ponts et Chaussées et des Mines* are the governors of this institution. Attached to the school is a cabinet of mineralogy, but which is very defective when it is considered what means are possessed by the establishment of rendering it more extensive and perfect. It is divided into two classes:—1, the mineral productions of France, arranged in the order of the departments; 2, a general collection of the mineral substances of foreign countries. The cabinet is open to the public every Monday and Thursday, from eleven to three. Strangers and studious persons may enter every day.

ÉCOLE D'APPLICATION DU CORPS ROYAL D'ÉTAT-MAJOR,

No. 136, rue de Grenelle St.-Germain.

This school is destined to form pupils for the staff-service, who are taught military administration, topography, geography, statistics, military arts and history, fortification, and the artillery service. The term of study is two, or at most three years, when those pupils who have passed the examinations with honour, are created sub-lieutenants of the staff, and are attached to an infantry or cavalry regiment.

ÉCOLE D'APPLICATION DES INGÉNIEURS GÉOGRAPHES,

No. 61, rue de l'Université.

The branches of study pursued here are surveying, topography, and landscape-drawing.

ÉCOLE SPÉCIALE DES LANGUES ORIENTALES VIVANTES,

No. 12, rue Neuve-des-Petits-Champs.

The Persian is taught on Tuesdays, Thursdays, and Fridays. Literal Arabic, on Tuesdays, Thursdays, and Saturdays. Vulgar Arabic, on Mondays, Wednesdays, and Fridays. Turkish, Tuesdays, Thursdays, and Fridays. Armenian, Tuesdays, Thursdays, and Saturdays. Modern Greek, Mondays, Wednesdays, and Saturdays. Hindostanee, Tuesdays, Thursdays, and Saturdays.

ÉCOLE DES CHARTES,

At the Bibliothèque Royale, rue de Richelieu.

This institution was founded by Louis XVIII, for encouraging the study of the ancient manuscripts contained in the different libraries, and the dépôts of the archives of the kingdom. To this end the keepers of the records and the king's librarians receive an addition to their salary to teach young men (who are nominated by the Minister of the Interior) palæography, or to understand and decipher ancient charters. Each pupil receives for his labour an allowance of 600 fr. a year. This school was abolished soon after its creation, but was re-established by a royal ordonnance in 1829.

ÉCOLE ROYALE ET SPÉCIALE DES BEAUX-ARTS,

No. 16, rue des Petits-Augustins.

This school, for teaching the arts of design, is substituted for the *Corps Enseignans* of the *Académie Royale de Peinture et Sculpture*, and of that of *Architecture*. It is divided into two sections, one of painting and sculpture, and the other of architecture. In the first division, medals are distributed every month to those who make the best drawing from the naked model. Once a year two other prizes are distributed, one of 100 fr., founded by count Caylus, for the best head as to expression; the second, of 500 fr., for the best head of the natural size, from the living model.

In the second division, there are professors who teach every branch of the art of building. The professor of the history and theory of the art proposes every month two subjects for competition; the best production obtains a medal; of the second, honourable mention is made. The professor of mathematics, applied to architecture, also proposes a subject for competition, the prize for which is a medal. The professor of perspective delivers lectures in November, which are common to both sections of the school, as are the subjects which he proposes for prize medals. Besides these prizes, there is the *départemental* prize, which is given every year, without competition, to the pupil who has been most successful in the competitions of the three or four preceding years. The *Académie Royale des Beaux-Arts* proposes an annual prize, to which no candidates are admitted but those who have gained medals. It selects eight of the best compositions, the artists of which are allowed to develop, on a large scale, all their parts. The pupil who gains the prize is sent to Rome, for three years, at the expense of the government. This prize is adjudged in October, previous to which the works of the candidates in painting, sculpture, drawing, and engraving, are exhibited to the public, in several of the rooms of the school. At the meeting of the *Académie*, in which the prize is adjudged, the *cantata* is executed which has obtained the prize in the section of music. By an ordonnance of December 18th, 1816, the buildings of the *Musée des Monumens Français* * (formerly the convent des Petits-Augustins) were granted to this school, and in 1820, a new edifice, after the designs of Debret, to be called *Palais des Beaux-Arts*, was begun in the garden of the Museum. It will consist of six piles of building, of which four will form a quadrangle, and the

* This museum, which no longer exists, was formed during the Revolution by M. Alexandre Lenoir, in pursuance of a decree of the National Convention, and consisted of the monuments from St.-Denis and other churches, arranged in chronological order by centuries. By a royal ordonnance of April 24th, 1816, it was closed, and the monuments have since been replaced in their original stations, or in situations adapted to their nature and objects.

others run parallel to the two sides. In one of the walls of the ancient structure is the monument and bust of the learned and celebrated Bernard Montfaucon, a monk of the order of the Augustines, who died in 1741. In one of the rooms is a monument to the memory of the famous sculptor, Jean Goujon. The gallery of architecture has been removed from the Palace of the Institute to the school of the Fine Arts. It is open to the public, and is well worth the stranger's visit. In it are exhibited models, in relief, of the finest buildings of Egypt, India, Greece, and Rome; a collection of fragments of ancient architecture, brought from Italy and Sicily by Dufournay, or modelled under his inspection; and a cork model of the Coliseum, nine feet in diameter, executed in relief, at Rome, in 1808, by Lucangeli. The lectures at this school are public, and take place as follows:—on construction, Tuesdays and Saturdays; mathematics, same days; ancient architecture, Thursdays.

ÉCOLE ROYALE GRATUITE DE MATHÉMATIQUES ET DE DESSIN,

No. 5, rue de l'École de Médecine.

This school, established in the ancient amphitheatre of surgery, was founded by M. Bachelier, in 1767. Its object is to afford instruction in drawing to such artisans of Paris as intend to devote themselves to mechanical professions.

They are taught, on Mondays and Thursdays, practical geometry, arithmetic, mensuration, stone and timber-cutting, and the elements of architecture; on Tuesdays and Fridays, the proportions of the human figure, and the drawing of animals; on Wednesdays and Saturdays, the drawing of ornaments and flowers. Every evening from seven to nine o'clock, instruction is given to workmen who cannot leave their employment during the day. To excite emulation among them, medals are distributed every month, and prizes every year. The entrance to the school is ornamented with sculpture of

considerable merit. Over the door of the room where the pupils are instructed, is the following inscription:—

ERUDIARE ALIA PICTOR SCULPTORVE PALÆSTRA
HÆC SOLI PATRANT AMPHITHEATRA FANEO.

Strangers are not allowed to enter this school.

ÉCOLE ROYALE SPÉCIALE ET GRATUITE DE DESSIN POUR LES JEUNES PERSONNES,

No. 7, rue de Touraine, faubourg St.-Germain.

This school, founded by Madame Frère de Montizon, in 1803, is maintained at the expense of the government, in order to instruct young women destined for the arts or industrious professions in drawing figures, ornaments, landscapes, animals, and flowers. There is an annual distribution of medals and other prizes, followed by a public exhibition of the drawings of the pupils. The school is open on Mondays, Wednesdays, and Fridays.

ÉCOLE GRATUITE DE PEINTURE EN COULEURS VITRIFIABLES.

No. 18, rue de Rivoli.

The object of this school, which is a dependence of the royal porcelain manufactory of Sèvres, is to encourage and perfect the art of painting glass, which has long fallen into decay. It is established at the dépôt of Sèvres porcelain at Paris, and is supported by the government.

ÉCOLE ROYALE DE MUSIQUE ET DE DÉCLAMATION LYRIQUE,

No. 11, rue du faubourg Poissonnière.

This establishment was founded by letters patent, dated January 3d, 1784, at the instance of the baron de Breteuil. The object of it is to afford gratuitous instruction in singing, instrumental music, and declamation, to young persons of both sexes, who evince talent for the stage. At the Revolution, this school fell into decay, but was afterwards restored by Napoleon, under the name of *Conservatoire de Musique*. Upon the Restora-

tion it resumed its original title. A great number of excellent musicians and dramatic performers have been trained in this school. In the spring, several concerts are generally given, and every year there is a public distribution of prizes, followed by a concert, in which the successful candidates for the prizes take part. The Director-general of the department of the Fine Arts generally presides upon this occasion.

INSTITUTION ROYALE DE MUSIQUE RELIGIEUSE,

No. 69, rue de Vaugirard.

This institution, established for the restoration of sacred music, forms two divisions for the two sexes, who are received as boarders, half-boarders, or day-scholars. It embraces vocal and instrumental music, and musical composition, combined with the other branches of education found in *pensions*. The charge varies according to the age of the pupils, and a great deduction is made in favour of such as possess a remarkably fine voice, or superior talents for instrumental music. The director of the institution takes upon himself not only to instruct the pupils, but afterwards to place them in cathedrals, churches, and chapels, as choristers, organists, etc. The number of pupils is about 100. Public exercises, upon the plan of the *oratorios* in England, take place annually in February, March, and April. This institution has been substituted for the *École de Chant*, established by M. Choron, for teaching children of both sexes to sing by an easy method.

ÉCOLE DE PHARMACIE,

No. 13, rue de l'Arbalète.

The buildings occupied by this school, which is an appendage to the School of Medicine, are those of an ancient convent, called Hôpital de l'Oursine. About the year 1580, the first botanical garden that existed in France was formed in the grounds of this convent, by M. Houel; who adopted the method of Tournefort, and took for his model the garden of Padua. In the spring

and summer, lectures are delivered here upon pharmacy, chemistry, natural history, and botany. Apothecaries are admitted to exercise their profession after an examination in this school. The botanical garden is open every day, except Sunday, from April till September. Strangers may also visit the school.

ÉCOLE D'ACCOUCHEMENT,
See page 366.

ÉCOLE SPÉCIALE DE COMMERCE,
*No. 143, rue St.-Antoine.**

This useful school, which is supported by the merchants of Paris, admits scholars at the age of 16, for instruction in every branch of mercantile business. The scholars of the third or upper class represent commercial houses, and correspond with each other like merchants; they make purchases according to the price of the day, and the samples shown; go to the *Exchange* regularly, settle accounts, make up their books, and balance them.

ÉCOLE ROYALE DE MOSAÏQUE,
No. 24, quai de Billy.

The scholars are appointed by the government, and taught the art of copying pictures in Mosaic. §

ÉCOLES D'ÉQUITATION (RIDING-SCHOOLS).

The most celebrated is under the direction of MM. Franconi, of the Cirque-Olympique. There is a second, a royal school, No. 19, rue Cadet, faubourg Montmartre, which is open daily; and a third school in the rue de Fleurus, near the garden of the Luxembourg.

* See HOTEL DE SULLY, page 274.

§ See MANUFACTURE ROYALE DE MOSAÏQUE, page 302.

ÉCOLES DE NATATION, ETC.

ÉCOLES DE NATATION (SWIMMING-SCHOOLS), See page 351.

GYMNASE NORMAL MILITAIRE ET CIVIL, *Place Dupleix, near the Champ-de-Mars.*

This establishment is under the protection of the government, and subject to the authority of the Minister of War. Its object is to propagate gymnastic instruction, and particularly to form professors for extension of that science in the different corps of the army. upwards of 200 military pupils are exercised four times a week, at the Gymnasium. The director is authorized to receive and exercise pupils, not military, on the ordinary days.

SÉMINAIRE DE ST.-SULPICE, *Place St.-Sulpice.*

This diocesan seminary was established in 1641, the members of it were distributed in various priories till 1645, when its founder, the Abbé Olier purchased for them a house and garden, close to the front of the church of St.-Sulpice, the view of which was greatly obscured. In 1792 the seminary was suppressed and about the year 1800 the old buildings were pulled down. Two years after, the seminary was re-established in a house which forms the angle of the rue de Valenciennes and the rue du Pot-de-Fer. The first stone of this handsome structure which it now occupies was laid on November 21st, 1820. The front presents a mass of building, three stories in height, flanked with two pavilions. Its total length is 200 feet. The principal entrance is formed by a portico composed of three arches in front and one on each side. When terminated, this edifice will present four fronts. The second, towards the rue du Pot-de-Fer, is finished. The architecture resembles that of the principal front, but it has no portico. The courtyard, when the building is completed, will be spacious and a gallery for the students to walk in, in

weather, will extend round it. The seminary is under the direction of the congregation of the priests of St. Sulpice, and has a dependence at Issy. The two houses contain 300 pupils. Strangers are allowed to visit this establishment, upon obtaining permission of *Monsieur le Supérieur-général*.

PETIT SÉMINAIRE.

This seminary forms two divisions. One is established at the ancient seminary of St.-Nicolas-du-Chardonnet, No. 102, rue St.-Victor, and the other at Conflans-Charenton. The two houses contain 140 pupils.

SÉMINAIRE DES MISSIONS ÉTRANGÈRES,

No. 120, rue du Bac.

See CHURCH OF ST. FRANÇOIS XAVIER, page 116.

SÉMINAIRE DU ST.-ESPRIT,

No. 24, rue des Postes.

The pupils of this seminary are destined for missions to the colonies, and consist of young Frenchmen or Creoles who have devoted themselves to the ecclesiastical state. The building was erected in 1769 for a seminary, which was suppressed in 1792. It presents nothing remarkable, except a fine bas-relief, above the pediment of the church, representing a missionary preaching. Strangers may visit this seminary, by applying to the *Supérieur*.

ANCIEN COLLÈGE DES ANGLAIS,*

No. 22, rue des Postes.

This seminary was established under letters patent

* Till the reign of George III, Catholics were not allowed to establish colleges or seminaries in England. On this account several colleges for the education of English, Scotch, and Irish Catholics were founded in Paris and other parts of France. These

granted by Louis XIV, in 1684, which authorised Catholics, who could not be educated for the ministry in England, to live in ecclesiastical community. Their church was dedicated to St. Gregory the Great. This house was suppressed in 1793. It is now a boarding-school, and presents nothing remarkable in point of architecture. The administrator of this college is the abbé Tuite, vicar-general of the Catholic bishop of London.

COLLÈGE DES ÉCOSSAIS,

No. 25, rue des Fossés St.-Victor.

This seminary was at first situated in the rue des Aman-diens, but it afterwards was established in a new building, finished in 1665, in the rue des Fossés-St.-Victor. It was originally founded by David, bishop of Murray, in Scotland, in 1525; and again, by James Beaton, or de Bethune, archbishop of Glasgow, in 1603. These facts are recorded in the following inscription, engraved on a tablet of black marble in the chapel of the college:—

D. O. M.

Anno Domini M.CCC.XX.V, regnante in Galliâ Carolo Pulchro, et Roberto de Bruce regnante in Scotiâ, antiquo fœdere conjunctis David de Moravia, Episcopus Moraviensis in Scotiâ, hoc collegium fundavit. Anno Domini M.DC.III, Jacobus de Bethune, Archiepiscopus Glasguensis in Scotiâ, novam fundatio-

were suppressed at the Revolution, and the property belonging to them was sequestrated. The late government embodied all the colleges of Paris into one establishment, under the authority of the minister of the interior, and gave them the Irish seminary, rue des Irlandais. Over the door was inscribed, *Chef-lieu des Collèges britanniques*. Upon the Restoration, the former president of the colleges, and the other English Catholic clergy, claimed their property. During the Revolution, however, several Catholic colleges had been established in Great Britain and Ireland, which rendered those in France less necessary. On the other hand, the respective claims of the English, Scotch, and Irish colleges cannot be precisely ascertained. For these, and perhaps other reasons, the government retains the colleges and their property under a kind of sequestration, subject to the direction of the minister of the interior. The administrators of these establishments are ecclesiastics, subjects of his Britannic Majesty.

nem instituit, proposito in perpetuam administrationem Venerabili Patre, Domino Priore Cartusiæ Parisiensis. Anno Domini M.DC.XXX.IX, conjunctio utriusque foundationis in unum et idem collegium ab archiepiscopo Parisiensi facta, auctoritate regiâ, et supremi Senatûs Parisiensis, sanctita est. Utriusque fundatoris memoriæ, Primarius, Procurator, et alumni hujus collegii posuerunt.

Requiescant in Pace.

Above this inscription are engraved the armorial bearings of the bishop of Murray, and of the archbishop of Glasgow. Those of the first are:—*Azure, a chevron, between three stars sable.* Those of the 2d are quarterly:—1st and 4th, *Azure, a fess, between three lozenges sable*; 2d and 3d, *Sable, on a chevron, a fish's head and scales, or.* The motto:—*Ut vincas, ferandum.* The coronet:—*a fish, with the bishop's mitre above.* James de Bethune is said to have been the last Catholic bishop of Scotland.

The college was rebuilt by Robert Barclay in 1665. The chapel, which deserves a visit at least from the British traveller, was erected in 1672. It contains some objects worthy of notice. At the Revolution, the college being used as a prison, the chapel was converted into a *cabinet d'aisance*. It is now, however, completely restored. The most remarkable object is the monument of the unfortunate James II, erected to his memory by his faithful friend and the constant companion of his exile, James duke of Perth, governor of his son, called James III and the Old Pretender. On the top of the monument was formerly an urn of bronze gilt, containing the brain of the king, who died at St.-Germain-en-Laye, the 16th of September, 1701. This monument, in black and white marble, was executed by Louis Garnier, in 1703. The following is the inscription:—

D. O. M.

Memoriæ Augustissimi Principis Jacobi II, Magnæ Britanniar. etc. Regis.

Ille partis terrâ ac mari triumphis clarus, sed constanti in Deum fide clarior, huic regna, opes, et omnia vite florentis comoda postposuit. Per summum scelus à suâ sede pulsus, Absalonis impietatem, Achitophelis perfidiam, et acerba Semei convicta invictâ lenitate et patientiâ, ipsis inimicis amicus superavit. Rebus humanis major, adversis superior, et cœlestis gloriæ studio

inflammatus, quod regno caruerit, sibi visus beatior, miseram hanc vitam felici, regnum terrestre coelesti commutavit. Hæc domus, quam pius Princeps labentem sustinuit, et patriæ fovit, cui etiam ingenii sui monimenta omnia, scilicet suâ manu scripta custodienda commisit, eam corporis ipsius partem, quâ maximè animus viget, religiosè servandam suscepit.

Vixit annos LXVIII, regnavit XVI, obiit XVII Kal. Octob. An. Sal. Rom. M.DCC.I.

Jacobus, Dux de Perth, Præfectus institutioni Jacobi III, Mag. Brit. Regis, hujus domus benefactor mœrens posuit.

When the Irish college was made the *chef-lieu* of the British colleges, this monument was transported there, where it remained some years ; but it is now restored to its original place in the chapel of the Scotch college. Here are also buried the bowels of Louisa Maria, king James the Second's daughter, and the heart of Mary Gordon, duchess of Perth.

Over the altar is a painting of the Virgin, and on one side a Crucifixion much admired. It possesses several other pictures, among which is one of the martyrdom of St. Andrew, to whom the chapel is dedicated. The house is at present let, on a long lease, to Mr. Gilly Mailhat, master of a boarding-school, who allows strangers to visit it. The house is sufficiently spacious to receive 100 pupils, but the number is limited to 80. Protestant youths are received as well as Catholics, and conducted to a chapel of Protestant worship.

The valuable manuscripts of king James II, which, as is mentioned in the inscription on his monument, were confided to this seminary, were unfortunately lost during the Revolution. The bishop of Cybistra, coadjutor of Edinburgh, is administrator of this establishment.

SÉMINAIRE ou COLLÈGE DES IRLANDAIS,

No. 3, rue des Irlandais.

The Irish college is a handsome structure, consisting of a large central building, from the rear of which project two wings. Owing to the admirable distribution of its interior, it possesses some of the finest rooms in Paris. The recreation-hall, in particular, which still

contains the altar under which were deposited the remains of James the Second, is remarkable for its loftiness and extent. On the ground-floor of the right-wing is the chapel, distinguished by its simple neatness. It was built after the designs of Bellanger, in 1780, and is dedicated to the Virgin, of whom there is a statue over the altar. To the right of the Virgin, on entering the chapel, is placed a picture of St. Patrick, and on the left that of St. Bridget, patroness of the Irish. In a vault beneath repose the ashes of several Irish of distinction. Above the chapel is the library, containing a large collection of works, principally theological. Over the door of the lecture-room is this inscription :—*Sic stude, quasi semper victurus ; Sic vive, quasi cito moriturus*. To the advantage of its situation in the most airy part of Paris, the Irish college adds that of an extensive court-yard, with a double row of full-grown trees. The establishment dates from a remote period, and was founded by Irish Roman Catholics, during the reign of the penal code, with a view of providing for their families that education which they could not obtain in their native country. Though the institution embraces in its object education in general, it is principally destined for preparing young men for the mission in Ireland. The number of students is limited to 100, who are divided into bursars and pensioners. The former are boarded, educated, etc., out of funds established before the Revolution, by members of the families to which they respectively belong ; the others pay 700 fr. per annum. The studies are upon a most extensive scale, comprising Scripture, theology, ecclesiastical history, natural and moral philosophy, rhetoric, French, etc., etc. The administration of this college is vested in the abbé Mac-Sweeney.

ÉCOLES NORMALES ÉLÉMENTAIRES.

These useful institutions are designed to form school-masters and school-mistresses. They are two in number, one for men and the other for women ; the former is situated at No. 4, rue Carpentier, and the latter at the

Halle-aux-Draps. The lectures are delivered every two months, and occupy six weeks. The pupils are taught reading, writing, arithmetic, line-drawing, penmanship, and church-singing. No one is admitted without producing a certificate signed by the mayor and rector of his parish, or an authorisation delivered by the Committee of Public Instruction.

ÉCOLES DE LA CHARITÉ.

In the 12 *arrondissemens* of Paris there are about 80 charity-schools, in which 10,000 poor children are educated. The number of each sex is nearly equal, and the total number forms about a tenth of all the children in Paris between the age of five and twelve years. The boys' schools are under the direction of the *Frères de la Doctrine Chrétienne*, a kind of demi-monks, who dwell two or three together. The girls' schools are superintended by the *Sœurs de la Charité* and other nuns. The children are taught reading, writing, arithmetic, and the principles of religion. In some of the girls' schools there are also sewing-rooms. Such of the committees of charity as have not buildings at their disposal for the gratuitous schools, send the poor children of their *quartiers* to the schools established in them. Several of the charity-schools are founded and supported by voluntary contributions.

ÉCOLE DES SAVOYARDS.

In Paris there are a great number of natives of Savoy, principally boys, who are occupied as porters, shoe-blacks, or chimney-sweepers. Many also are seen in the streets, accompanied by a monkey or other animal, which they teach to perform feats, in order to excite the attention and draw forth the alms of the public. They lodge in the faubourgs, where they are divided into *chambordes*, each of which consists of 8 or 10 individuals, subject to the authority of a chief or old Savoyard, who discharges the functions of housekeeper and guardian. Each has his place marked out in the capital, to which he repairs in the morning, *pour servir le public*; and in

the evening the gains of the day are deposited in a small box, called *tirelire*, which is never opened till it contains a sum sufficiently considerable to be usefully applied to the wants of the society. The first schools, established by the abbé Pontbriant, in 1732, were confined to religious instruction, but so great was their success, that the Savoyards were afterwards taught to read and write. At the Revolution these schools were abolished; but one upon a large scale has since been re-established, at No. 56, rue de Sèvres, under the denomination of *Association pour l'Instruction des Jeunes Savoyards*. This establishment receives daily 700 scholars, 18 of whom are lodged; the others come to receive instruction and a pound of bread; to some of them clothing likewise is given.

SCIENTIFIC, LITERARY, AND OTHER SOCIETIES.

ACADÉMIE ROYALE DE MÉDECINE.

Previous to the Revolution, there was an Academy of Medicine and another of Surgery. The former was created in 1776, and the latter in 1731. Upon the formation of the Institute, the Medical Academy was annexed to the class of the sciences. By an ordonnance of December 20th, 1820, the Academy was restored. The object of its institution is to reply to inquiries of the government relative to epidemic diseases, murrain, the propagation of vaccination, legal medicine, the examination of new and secret remedies, natural or factitious mineral waters, and in general every thing that concerns the public health. In pursuance of a royal ordonnance of Oct. 28th, 1829, it is divided into 11 sections, viz. :— 1, anatomy and physiology; 2, medical pathology; 3, surgical pathology; 4, therapeutic and medical natural history; 5, operatorial medicine; 6, pathological anatomy; 7, accouchemens; 8, public hygiene, legal medicine, and medical police; 9, veterinary medicine; 10, medical physics and chemistry; 11, pharmacy. The Academy is composed of 60 titular members; 40 ad-

juncts; 40 associates not resident; 20 foreign and 10 free associates, who are elected by the Academy, subject to the king's approbation. It has also an indefinite number of correspondents. The chief physician of the king is perpetual president. The meetings of the Academy are held on the first Tuesday of every month, at No. 8, rue de Poitiers, where children are vaccinated gratuitously, on Tuesdays and Saturdays at noon.

CERCLE MÉDICAL DE PARIS.

This society devotes its attention to epidemic diseases and the medical constitution, and keeps up an active correspondence with physicians and scientific men in foreign countries as well as France. The king's chief physician is perpetual president. The meetings of the *Cercle* are held at the Hôtel-de-Ville on the 2d and 4th Friday of every month. Gratuitous prescriptions are given on Wednesdays, from 2 to 4 o'clock.

SOCIÉTÉ DE MÉDECINE PRATIQUE.

The principal object of this association is the study and cure of whatever diseases are most prevalent. Pupils sent by school-masters and school-mistresses are vaccinated gratuitously, and vaccinal matter is sent to surgeons. The king's chief physician is president of this society, whose meetings are held at the Hôtel-de-Ville, on the 1st and 3d Thursdays of the month.

SOCIÉTÉ DE MÉDECINE DE PARIS.

The prefect of the department is president of this society, whose labours are regularly published in the *Journal général de Médecine*. Meetings are held at the Hôtel-de-Ville, on the 1st and 3d Fridays of the month.

SOCIÉTÉ DE PHARMACIE.

The meetings of this association are held on the 15th of every month, at the École de Pharmacie, No. 13, rue de l'Arbalète.

SOCIÉTÉ MÉDICALE D'ÉMULATION.

This society, which holds its meetings at the School of Medicine, on the 1st and 3d Wednesdays of the month, publishes *Mémoires*.

ATHENÉE DE MÉDECINE DE PARIS.

The meetings are held at the Hôtel-de-Ville, on the 1st and 3d Saturdays of the month.

SOCIÉTÉ DE CHIMIE MÉDICALE DE PARIS.

The meetings of this society are held on the 2d Monday of the month, at No. 4, Place de l'École de Médecine.

SOCIÉTÉ MÉDICO-PRACTIQUE.

Its meetings are held at the Hôtel-de-Ville, on the 2d and 4th Mondays of the month.

BUREAU DES LONGITUDES.

This society, formed for the improvement of navigation by means of astronomical observations, was first established in 1795, and holds its meetings at the Observatory. It is composed of three mathematicians, four astronomers, five adjunct astronomers, two navigators, one geographer, and one instrument-maker. It has at its disposal the Paris Observatory and that of the *École militaire*, together with all the astronomical instruments belonging to the government. It corresponds with the other observatories of France, and with those of foreign countries; and suggests to the government where it is desirable to establish observatories. The *bureau* is charged to draw up the *connaissance des temps*, or motion of the celestial bodies, for the use of astronomers and navigators, and to publish it several years beforehand. It revises and corrects the astronomical tables and methods of longitudes, and devotes its attention to the publication of astronomical and meteorological observations. of the members delivers annually, at the Observatory, a course of lectures on astronomy. The *bureau*

publishes every year an *annuaire*, which it presents to the king, with the *connaissance des temps*.

SOCIÉTÉ PHILOMATIQUE.

No. 6, rue d'Anjou, faubourg St.-Germain.

Most of the members of this society, who are 50 in number, are also members of the Institute, and, next to that institution, it is the most scientific body in Paris. It is divided into several sections. A periodical work, entitled *Bulletin de la Société philomatique*, is published by the society.

SOCIÉTÉ D'HISTOIRE NATURELLE,

Rue d'Anjou, faubourg St.-Germain.

This society consists of 30 members, and is divided into three sections:—1st, mineralogy and geology; 2d, botany; 3d, zoology. The members consist of the most distinguished naturalists in Paris who are under the age of 40. There are also honorary members who have attained that age, and corresponding members, chosen from among the most distinguished naturalists in France and the rest of Europe.

SOCIÉTÉ FRANÇAISE DE STATISTIQUE UNIVERSELLE,

No. 24, place Vendôme.

This society was founded in 1829, to aid the progress of general statistics, and consequently all the branches of human knowledge. It establishes a correspondence with scientific bodies, and individual members of them. The society is composed of resident members, non-resident members, and correspondents, the number of whom is unlimited. All the friends of science, whether natives of France or foreigners, are received members of this society, the form of admission being by ballot. Each resident member pays the sum of 300 fr. upon his admission, or 30 fr. a year. Non-residents are admitted upon paying half the above sums. The charge for a diploma is 25 fr. The duke of Orleans, the duke of Chartres, and the duke of Bourbon, are protectors of

this society, whose affairs are managed by a council of 25 members elected annually. Different works connected with the objects of this association are printed at its expense, and prizes and medals are awarded for such productions as are entitled to distinction. It meets every month, besides which an annual meeting is held

SOCIÉTÉ DES ÉTABLISSEMENS CHARITABLES,

No. 2, parvis Notre-Dame.

This institution, which was formed in the beginning of 1830, has for its object to collect, compare, and publish all the information it can obtain relative to benevolent societies and establishments. It will form a centre of communication for all philanthropic associations and institutions in France and Europe, and, without interfering in their management, will recommend such ameliorations as their experience may suggest. The society is divided into five sections:—1st, public relief; 2d, hospitals, etc.; 3d, asylums for the deaf and dumb, the blind, lunatics, etc.; 4th, saving banks; 5th, morals, physics, etc. The number of members is 60, all of whom are, by their profession or study, acquainted in some degree with charitable institutions, such as ecclesiastics, magistrates, men of science, members of the municipality of Paris, etc. A *recueil* or *bulletin* is published by this society.

SOCIÉTÉ ANONYME DU BULLETIN UNIVERSEL,

No. 3, rue de l'Abbaye.

The object of this association, which was authorised by a royal ordonnance in 1828, is to centralize at Paris a knowledge of the progress of the labours of the human mind in the positive sciences and the arts of industry; and afterwards to spread and propagate this knowledge in all civilised countries. King Charles X and the duke of Orleans are members of this society, of which the dauphin is protector. It comprehends among its members a considerable number of ministers, peers, deputies, and personages distinguished in the arts, sciences, let-

ters, commerce, and industry. A principal means employed by the association to accomplish its objects is the establishment of a library containing all the works published on such subjects, and the publication of analyses of them, under the title of *Bulletin Universel des Sciences et de l'Industrie*.

SOCIÉTÉ PHILOTECHNIQUE,

No. 16, rue des Petits-Augustins.

This society, which was founded in 1795, is composed of 60 artists and scientific and literary men, besides honorary members, free members, and correspondents. Each resident member pays 40 fr. a year; but every month he receives a silver counter of the value of 3 fr., if he has attended two meetings in the preceding month. The meetings are held on the 2d, 12th, and 22d of every month, at seven o'clock in the evening. A public half-yearly meeting is held in the spring and the autumn, at the Hôtel-de-Ville. Papers are then read, and musical compositions performed; and sometimes the artists of the society exhibit their pictures, designs, and sculpture.

SOCIÉTÉ ROYALE DES ANTIQUAIRES DE FRANCE,

No. 16, rue des Petits-Augustins.

This society which, when formed in 1805, was called *Académie Celtique*, has published some very interesting memoirs. In 1814, Louis XVIII created it a royal society. The object of this association is to investigate and throw light upon the language, geography, chronology, history, literature, and antiquities of the Celts, Greeks, and Romans, and of the middle ages: but more particularly upon those of the Gauls and the French nation, down to the 16th century inclusive. It consists of 60 resident members, and a great number of correspondents in the departments and foreign countries. Each resident member pays annually 36 fr., for which he receives the memoirs printed by the society. The correspondents merely pay for their diploma of admis-

sion. The meetings of the society are held on the 9th, 19th, and 29th of every month, and an annual public meeting is held in May. This society sometimes proposes a gold medal for the best essay on a given subject.

SOCIÉTÉ DE GÉOGRAPHIE,

No. 38, passage Dauphine.

This society was founded in 1821, and consists of subscribers and a committee of 30 members. Foreigners, as well as natives of France, are admitted. Its object is to promote the knowledge of geographical science, by sending travellers to countries little known, proposing subjects for prizes, corresponding with learned societies, travellers, and geographers, and publishing works and maps. A bulletin is published by the society. The annual subscription is 36 fr. This society possesses a library, containing valuable geographical collections, and many curious objects presented to it by travellers. The meetings are held in March and November.

SOCIÉTÉ ASIATIQUE,

No. 12, rue Taranne.

The duke of Orleans is protector of this society, which was founded in 1822. Its object is to encourage the study of the languages of Asia, procure Asiatic manuscripts, print grammars, dictionaries, etc., and further the progress of Asiatic literature, by correspondence with learned societies and individuals. It consists of subscribers of 30 fr. a year, and a committee who publish the *Journal Asiatique* and other works. The meetings are held on the 1st Monday of every month.

SOCIÉTÉ HELLÉNIQUE,

No. 12, rue Taranne.

This society, established for the propagation of science, and all the branches of knowledge useful in Greece, consists of an unlimited number of members, composed of Greeks, Frenchmen, and others. The subscription

is 25 fr. a year, and each subscriber receives *gratis* the *bulletin* of the labours of the society, and at cost price whatever works it publishes in modern Greek. In 1828, the association printed a *Traité d'Hygiène* in that tongue, of which 1,000 copies were sent *gratis* to the Greek government.

ATHÉNÉE ROYAL DE PARIS,

No. 2, rue de Valois.

This institution was founded in 1781, by the unfortunate aéronaut Pilâtre du Rosier, under the special protection of Monsieur, afterwards Louis XVIII, and took the title of *Musée de Pilâtre du Rosier*. Its object was the cultivation of the arts and sciences connected with commerce. The death of its founder caused the museum to languish. Some time afterwards it was re-organised under the name of *Lycée*; and it was here that the famous Laharpe delivered those lectures which form his work entitled *Lycée, or Cours de Littérature ancienne et moderne*. In 1803, it took the title of *Athénée de Paris*. Lectures are delivered here annually, in the winter, on various branches of literature and science, which are attended by ladies as well as gentlemen. The annual subscription is 120 fr. Shareholders are perpetual members. Subscribers have access to a library.

SOCIÉTÉ GRAMMATICALE,

No. 21, rue de Richelieu.

This society occupies itself with every thing connected with grammatical science, and particularly with the discussion and solution of the difficulties that present themselves in the French language. Each member pays 20 fr. for his diploma, and 12 fr. a year. The number of resident members is 100, besides an unlimited number of corresponding members. Its meetings are held on Sundays.

SOCIÉTÉ ROYALE DES BONNES-LETTRES,

No. 18, rue de Grammont.

Party spirit gave birth to this society. The members

are of the party called *ultras*, who aim at promulgating opinions relative to monarchy and catholicism, which the *liberals* do not allow. Literary lectures are delivered in the winter; but they have a political colouring.

SOCIÉTÉ ACADÉMIQUE D'ÉCRITURE,

No. 32, rue Quincampoix.

This society consists of persons distinguished for fine penmanship in Paris or the departments.

SOCIÉTÉ DES BIBLIOPHILES,

No. 4, rue Castiglione.

The object of this society, which consists of 24 resident members and five foreign associates, is the impression of very scarce or inedited works, in number equal to that of the members.

SOCIÉTÉ DES AMIS DES ARTS.

This society was founded before the Revolution, but was subsequently dissolved, and re-established in 1817. Its object is to encourage the arts of sculpture, painting, and engraving; and an unlimited number of subscribers are admitted, who, at the end of each year, can withdraw or continue members of the society. Every share is fixed at 100 fr., and each subscriber can take as many shares as he pleases. Three-fourths of the annual receipts are devoted to the purchase of pictures, statues, vases, bas-reliefs, drawings, bronzes, etc., by living artists of the French school: the other fourth is appropriated to engraving. The objects of art thus purchased during the year are exhibited at the Louvre, and distributed among the shareholders by means of a lottery, at the rate of one prize for eight shares. Such shareholders as do not gain prizes are entitled to a proof engraving, the plate of which is broken after the drawing. Subscriptions received by M. Chauvet, No. 48, rue Ste.-Anne.

ATHÉNÉE DES ARTS.

This establishment was founded in 1792, for the en

couragement and advancement of the arts and sciences. Its meetings are held on Mondays, at the Hôtel-de-Ville. Its members consist of artists, scientific men, and even artisans; ladies are also admitted. At the annual public meetings, prizes are adjudged for useful inventions and improvements in the arts and sciences.

**SOCIÉTÉ POUR L'ENCOURAGEMENT DE L'INDUSTRIE
NATIONALE,**

No. 42, rue du Bac.

A society entitled *Société libre d'Emulation pour l'Encouragement des Métiers et Inventions utiles*, founded in 1776, was dissolved a few years before the Revolution. The want of such an institution being much felt, it was re-established in 1802, under the title of *Société pour l'Encouragement de l'Industrie nationale*, by the concurrence of a great number of men of science, magistrates, proprietors, and manufacturers. Its object is to second the efforts of the government for the amelioration of every branch of French industry. The principal means it employs are:—1st, distributions of prizes and medals, for inventions or improvements in the useful arts; 2d, the communication of models, designs, or descriptions of new inventions, and of instructions or information for manufacturers or agriculturists; 3d, experiments and essays for appreciating the new methods announced to the public; 4th, pecuniary advances to artists who are in want of assistance to enable them to execute machines or processes of acknowledged utility; 5th, the publication of a bulletin, distributed exclusively to the members of the society, containing notices of discoveries relating to industry, made in France or in foreign countries, with remarks made upon them. It possesses considerable funds, and also receives aid from the government. This society holds a general meeting twice a year. The first is in February, when a report of its proceedings is read, a statement of its accounts rendered, officers elected, and medals of encouragement distributed. The second is in July, for the distribution of prizes. At both these meetings new inventions and articles of improved manufacture are exhibited. The

council of administration assembles every other Wednesday. The members of this society pay 36 fr. a year. The prizes granted vary from 800 fr. to 6,000 fr. each

SOCIÉTÉ ROYALE ET CENTRALE D'AGRICULTURE.

This society, which holds its meetings at the Hôtel de-Ville, was established by an order in council, dated March 1st, 1761. Its object is the amelioration of the different branches of rural and domestic economy in France. It is the centre of the correspondence of all the agricultural societies in France, and consists of 40 ordinary, 24 free, and 12 foreign associates. The number of its correspondents in France and foreign countries is unlimited. Its affairs are managed by a president and vice-president, chosen annually by the society, and a secretary and treasurer, appointed for life by the king, out of a list of three candidates presented to him. The king is patron of this society. It meets every fortnight, and in April holds an annual public meeting, under the presidency of the minister of the interior, when a report of its proceedings is read, and prizes are distributed for memoirs, drawings, implements, etc. The prizes distributed by this society, in 1830, amounted to 16,800 fr., besides a considerable number of gold and silver medals, and works on agriculture.

SOCIÉTÉ D'HORTICULTURE,

No. 12, rue Taranne.

This society, for the improvement of the culture of pleasure and kitchen gardens, the plants and fruits destined for food, the vegetables susceptible of being employed in the arts, fruit-trees, etc., was established in 1827, by M. Soulange Bodin, and is patronised by the king. Its attention is particularly devoted to the introduction of species of the best quality, and the spread of their cultivation. To further the objects of this association, it grants prizes, distributes medals, and excites emulation by the exhibition of plants, shrubs, flowers, etc. It publishes a monthly journal on gardening, under the title of *Annales de la Société d'Horticulture*, which

is distributed to the members, each of whom subscribes 30 fr. a year; and it holds meetings twice a month.

SOCIÉTÉ D'AGRONOMIE PRATIQUE,

No. 1, rue de Bourbon.

The object of this society is to further the progress of the cultivation of plants, by propagating good methods, proved by experience to be useful; encouraging discoveries; naturalising exotic plants; spreading knowledge, by means of a monthly journal and gratuitous lectures; and affording instruction to pupils. The society consists of titular, honorary, and corresponding members, and auditors. The titular members subscribe 25 fr. per year, and the corresponding members 15 fr. The other two classes of members are exempt from subscription. The titular members are classed in 7 sections, as follow:— 1, botany, vegetal physiology, and other natural sciences applied to culture; 2, mathematical sciences applied to culture; 3, naturalisation of useful and ornamental exotic plants; 4, dendrology; 5, plants for household use; 6, ornamental plants; 7, medicinal plants. Each section has its president and secretary. The affairs of the society are superintended by a council.

SOCIÉTÉ D'AMÉLIORATION DES LAINES;

No. 126, rue de Grenelle-St.-Germain.

This useful institution adjudges annually two prizes and two medals to French agriculturists, who devote their attention to the improvement of sheep, and particularly to the introduction and multiplication of English breeds in France. Its meetings are held on the 1st Monday of every month.

SOCIÉTÉ D'ÉCONOMIE DOMESTIQUE ET INDUSTRIELLE,

No. 12, rue Taranne.

The object of this society is to spread such practical knowledge as is useful in household affairs in the town as well as in the country; and in the different kinds of

industry in common and daily use. It makes researches and experiments, collects facts and processes, and gives them publicity by means of its *Journal des Connaissances usuelles*; and distributes medals and prizes for useful discoveries. The annual subscription is 25 fr.; for which the *Journal* is sent to subscribers. The association meets on the last Monday of the month.

SOCIÉTÉ DE LA MORALE CHRÉTIENNE,

No. 12, rue Taranne.

This society was formed in 1821. Its labours consist in collecting information upon the establishments, efforts, and productions of every kind, which, in divers countries, have for their object the moral and physical amelioration of mankind. It publishes a journal to show the salutary influence of Christianity on the institutions, civilisation, and prosperity of nations. The society is divided into five sections:—1, to hasten the abolition of the slave trade and slavery; 2, to ascertain the means calculated to ameliorate the moral state of prisoners, and provide gratuitous defenders for persons under accusation; 3, to remedy the injury done to morality by gaming and lotteries; 4, to place out young orphans; 5, to apply the spirit of association to beneficence, and direct the exercise of it. Besides the journal, this society publishes other works to further the objects it has in view, and awards prizes for memoirs on given subjects. The members pay an annual subscription of 25 fr.

SOCIÉTÉ DES MÉTHODES D'ENSEIGNEMENT,

No. 12, rue Taranne.

This association, formed in 1819, devotes itself to the improvement of all the branches of instruction, and contemplates the introduction of a complete and rational system of public education. It has founded a school, *École orthomatique*, No. 35, rue du faubourg St.-Martin, upon a plan by which the term usually devoted to education is greatly abridged. The annual subscription of each member is 25 fr., for which he receives the *Bulletin* and *Journal d'Éducation*, published by the society. The meetings are held on the 2d Tues-

day of every month, and at the annual public meeting prizes are distributed.

SOCIÉTÉ POUR L'INSTRUCTION ÉLÉMENTAIRE,
No. 12, rue Taranne.

This society was established in 1815, for encouraging the formation of elementary schools in France and the colonies, according to the best methods of instruction. It founds elementary schools, encourages the translation of books for elementary instruction, and corresponds with schoolmasters, subscribers, and similar societies, sells its publications at cost price, and publishes a *Bulletin mensuel*. This society holds two general meetings, at periods that are not fixed. A great number of English attend these meetings, and are so deeply interested in the proceedings of the society that all their memoirs are translated into English. The council and administration meet every fortnight. To become a member of this society, it is necessary to be introduced by a member, and to subscribe annually 25 fr., for which each subscriber receives the *Bulletin*, and can place three children in one of the schools supported by the society

SOCIÉTÉ ACADÉMIQUE DES ENFANS D'APOLLON,

This society, founded in 1749, meets on the 2d Sunday of every month, and holds an annual meeting, devoted to music and poetry. Among the members are several of the most celebrated musicians in Europe, as well as distinguished painters, sculptors, architects, and men of letters.

SOCIÉTÉ LYRIQUE DES SOUPERS DE MOMUS.

This association of authors meets on the first Friday of every month, at the *restaurant* of Fèvre, Place du Châtelet. It consists of 20 members, each of whom must present at the monthly supper a song or piece of poetry. A volume of these songs is printed annually. In this society are embodied the two associations called *les Dîners du Vaudeville* and *le Caveau Moderne*.

CHAPTER XVII.

LIBRARIES AND MUSEUMS.

LIBRARIES.

BIBLIOTHÈQUE DU ROI,

No. 58, rue de Richelieu.

From the introduction of Christianity into France to the time of St. Louis, the few books existing in the kingdom belonged to the numerous convents which had been successively established, and were confined to copies of the Bible, treatises of the fathers, canons, missals, and a few Greek and Latin authors. St. Louis caused copies to be made of all the conventual manuscripts, and arranged them in a room attached to the Sainte-Chapelle. This collection of books the king bequeathed to several monasteries. From St. Louis to king John, we have no historical notice of any royal library, and even that possessed by the latter monarch did not exceed eight or ten volumes. Charles V, his successor, who patronised literature, caused many works to be copied, and others to be translated; with these, and some books that were presented to him, he formed a library consisting of 910 volumes. They were deposited in a tower of the Louvre, called *la Tour de la Librairie*, and consisted of illuminated missals, and other religious works, accounts of miracles, lives of saints, and treatises upon astrology, geomancy, and palmistry. In order that literary persons might at all times enter the library, a silver lamp was constantly burning. This collection was partly scattered and carried away during the reign of Charles VI. The remainder disappeared under the regency of the duke of Bedford, who purchased it for 1,200 livres, and sent the greater part to England, together with the archives that were deposited at the Louvre. Most of the books were adorned with miniatures, and had costly bindings, with gold or silver clasps and

mountings. Louis XI collected the books scattered in the various royal palaces, to which he added several other collections; and printing having been invented in his reign, he bought all books that were published. Charles VIII derived no other fruit from the conquest of Naples, in 1495, but a number of valuable volumes. Louis XII augmented the royal library, and transferred it to the *château* of Blois. At that period it consisted of 1,890 volumes, of which 109 were printed, and the others manuscript. Francis I transferred the library of Blois to Fontainebleau, in the year 1544. This monarch added greatly to the royal library. Henry II issued an ordonnance by which it was decreed, that a bound copy on vellum of every book printed *cum privilegio*, should be deposited in the royal library. In 1527, by the confiscation of the goods of the connétable de Bourbon, the library was augmented; but it suffered considerably from the *ligueurs*, who carried off some of the most valuable manuscripts. Catherine de Médicis bequeathed to the royal library a collection of medals and manuscripts which she had brought from Florence. In the year 1594, Henry IV ordered the library to be transferred from Fontainebleau to Paris, and placed in the Collège de Clermont (now Collège de Louis-le-Grand), which was left unoccupied by the Jesuits, who had recently been expelled from France. That order being recalled in 1604, their college was restored, and the king's library was transferred to a room in the convent of the Cordeliers. Under Louis XIII, the royal library was enriched by many valuable collections, and removed from the convent of the Cordeliers to a spacious house in the rue de la Harpe. It then consisted of 16,746 volumes in manuscript and printed books. During the reign of Louis XIV, and the administration of Colbert and Louvois, the treasures of the royal library were augmented beyond any thing previously known. At the same time it was rendered accessible to the public. The house in the rue de la Harpe being found much too small, Louis XIV formed the design of transferring the royal library to the Louvre; but, in 1666, Colbert bought two houses adjoining his residence in the rue

Vivienne, to which the books were removed. This extensive collection, daily augmented by bequests, presents, purchases, and tribute, contained, at the death of Louis XIV, in 1715, more than 70,000 volumes. Louvois had formed the determination to establish the royal library in the place Vendôme, but his death defeated the project. Under the regency of the duke of Orléans, the treasures of the library continuing to increase, and the houses in the rue Vivienne being found very inadequate to their object, a resolution was formed to remove them elsewhere. In the rue de Richelieu there was an immense hotel, which had been formerly occupied by cardinal Mazarin, and had borne his name. This building was bought by the cardinal of Jacques Tubeuf, president of the Chamber des Comptes. Its extent embraced the entire space between the rue Vivienne, the rue de Richelieu, the rue Neuve-des-Petits-Champs, and the rue Colbert. Cardinal Mazarin having married his niece Hortensia de Mancini, in 1661, to the duke de la Meilleraie, constituted him his sole heir and residuary legatee, upon condition of bearing his arms and name. Upon the death of the cardinal the palace was divided. That part towards the rue de Richelieu came into the possession of the marquis de Mancini, nephew of the cardinal, and was called *Hôtel de Nevers*. The other part, facing the rue Neuve-des-Petits-Champs, fell to the share of the duke de Mazarin (de la Meilleraie), and bore the name of *Hôtel de Mazarin*, till 1719, when it was bought by the regent, and given to the India Company. The exchange was afterwards established there, and subsequently the royal treasury, where the latter remained till 1829, when it was removed to the new structure in the rue de Rivoli. Upon the failure of Law's financial system, in 1721, the *Hôtel de Nevers*, in which his bank had been established, being left unoccupied, the regent determined to make it the seat of the royal library, which was accordingly transferred thither from the houses in the rue Vivienne; and there it has remained ever since, the buildings of the *Hôtel de Mazarin* having been annexed to it, upon the removal of the treasury, in 1829. Its stores were greatly augmented under the reign

of Louis XV, at whose death the number of printed volumes amounted to more than 100,000. Upon the suppression of the monasteries at the Revolution, all the manuscripts and printed volumes contained in them were transported to the library, which took the title of *Bibliothèque Nationale*. The number then added is computed at nearly 100,000 volumes. Whilst Napoleon was first consul, it was enriched by some of the valuable treasures of the Vatican, and other libraries of Italy. Upon the occupation of Paris by the allied armies, in 1815, the greater part of these were restored, and the library, which was then called *Bibliothèque Impériale*, resumed its name of *Bibliothèque du Roi*. An annual grant is made by the government to the royal library, for the purchase of books, manuscripts, engravings, and antiquities.

The building which contains this splendid collection is entirely destitute of ornament on the outside. Its length is 540 feet, and its breadth 130. The front is a plain wall, pierced here and there with windows. The entrance leads into a court 300 feet in length, by 90 in breadth, surrounded with piles of building, which are not without dignity and elegance. They present two styles of architecture, the one that of the ancient Hôtel de Nevers, and the other that of buildings erected about the year 1740. In the centre of the court is a bronze statue of Diana, by Houdon. A handsome staircase to the right leads to the rooms open to the public, and the cabinet of medals and antiques. The books are kept in cases with wire grating, which no one is allowed to open except the persons attached to the establishment.

The library was formerly divided into five sections, viz.—1, printed books; 2, manuscripts; 3, medals and antiques; 4, engravings; 5, title-deeds and genealogies. The sections are now four, the latter having been suppressed during the Revolution, and since annexed to the section of manuscripts.

The printed works occupy the ground-floor, the first-floor, and several galleries above, but the rooms of the first-floor alone are open to the public. These rooms

have 33 windows opening into the court. The number of volumes is said to be upwards of 700,000. They are arranged in five divisions, as follow:—1, theology; 2, jurisprudence; 3, history; 4, philosophy; 5, belles-lettres. These divisions are subdivided, and the works arranged according to the usual system published in the *Bibliographie Instructive*, by Guillaume Debure.

Tables, with inkstands, are placed in the middle of the rooms for the convenience of readers and writers, who must furnish themselves with paper and pens. No conversation is permitted. The easiest way to procure a book is to write its title, and hand it to one of the librarians. The tables are commonly crowded by persons of all classes in pursuit of knowledge, and frequently by ladies.

In a square room, called *le Petit Salon*, which contains the editions of the 15th century, is a bust of Louis XVIII, in bronze, and in the centre of the transversal gallery stands the French Parnassus, by Titon du Tillet—a paltry production, in bronze, representing an abrupt mountain, on which are 16 figures, including Pegasus, and nearly as many genii holding medallions; other medallions are suspended to branches of laurel. The figures represent the poets of France, with Louis XIV as Apollo, and Mesdames De La Suze, Des Houlières, and Scudéry, as the Three Graces. The figures are Corneille, Racine, Molière, de la Fontaine, Boileau, Jean-Baptiste Rousseau, and Crébillon, to whom Voltaire, at the age of 45, has since been added. At the end of this gallery is a very remarkable representation of the pyramids of *Ghiseh*, in Egypt, and the surrounding country, done on an exact scale, which is marked upon the plan. The whole is powdered with dust from a stone brought by Grobert from the pyramid called *Cheops*; there is also a fragment of the pyramid, on which is the following inscription:—*Petram ex Pyramide Egyptiaca Cheops nuncupatâ*, J. Grobert, attulit, A.D. 1800. In this gallery are busts of Jérôme Bignon, and J. P. Bignon, successively librarians. It also contains a beautiful basin of porphyry, brought from the abbey of St.-Denis, and said to have been used at the baptism of Clovis. In the adjoining

gallery is a representation of the system of the universe, executed at Milan, by Ch. Rouy, who presented it to the library; and at the extremity is a statue in plaster of Voltaire, seated in an arm-chair, by Houdon, which served as a model for the marble statue in the peristyle of the Théâtre Français. This gallery leads to a room in which are two immense globes, begun at Venice, by Pierre Coronelli, by order of the cardinal d'Estrées, who, in 1683, presented them to Louis XIV, to whom he had dedicated them. They are nearly 12 feet in diameter, and are surrounded by two brass circles, by Butterfield, which form the horizons and meridians. On the terrestrial globe the water is blue, and the land white; cities are represented in red and gold, and mountains are green shaded with brown. These globes are more remarkable for their size than for their exactness, and are the largest in Europe, except one in the University of Cambridge. An inscription on the celestial sphere informs us, "that all the planets are laid down in the position they occupied at the birth of *Louis-le-Grand*:" and one on the terrestrial globe asserts, "that it was constructed to exhibit the countries which that great monarch might have subdued, had not his moderation prescribed limits to his valour." The ground-floor is filled with modern editions, printed on vellum and large paper, or copies remarkable for their binding. The greatest typographical curiosity in this library is the most ancient printed book, *with a date*; it is a Psalter, printed at Mentz in 1457, by Fust and Schœffer. The Bible called *Mazarin*, also in this library, was printed in 1456, with cut-metal types.

The *manuscripts* are deposited in several rooms, and a gallery on the first and second-floors, but those of the first-floor alone are open to the public. They consist of about 80,000 volumes, in Greek, French, Latin, Oriental, and other languages, including 30,000 which relate to the history of France. The catalogue of the manuscripts alone fills 24 volumes, besides ample supplements to each. This section of the library once possessed the most ancient manuscript known, viz. the Virgil of

the Vatican of the fourth century; which, together with other valuable manuscripts from the Vatican and the library of St.-Mark, at Venice, were restored in 1815. After passing through several rooms, the stranger enters a superb gallery, which existed in the time of cardinal Mazarin. Its length is 140 feet, and its breadth 22. The ceiling, painted in fresco, by Romanelli, in 1651, represents various subjects of fabulous history, divided into compartments. In this gallery are preserved, under glass cases, very valuable and curious manuscripts. Among them is a *Statement of receipts and expenses under Philippe-le-Bel*, in the 14th century, on waxen tablets; the manuscripts of Galileo; letters from Henry IV to Gabrielle d'Estrées; the prayer-books of Anne of Brittany, Louis XIV, and one which belonged in succession to Charles V, Charles IX, and Henry III, and bears their signatures; all beautifully written on vellum, and richly illuminated: the manuscript of Telemachus in Fenelon's own hand; Memoirs of Louis XIV, in his own hand; the manuscript of Josephus, etc. etc. The most ancient manuscripts now existing in this collection, are some prayer-books of the fifth and sixth centuries. Among the foreign manuscripts are some Persian, Indian, Arabic, Chinese, and Siamese, remarkable for their beauty. Among the specimens of autography the following are entitled to notice:—

Corneille: the letters are badly formed, and the lines are at irregular distances, but the writing is easy and bold. — *Père la Chaise*: the letters are of a fantastical and ugly form, and the lines incline downwards. — *Scaron*: a small, neat hand; the letters regular and well joined, and the lines perfectly horizontal. — *Bossuet*: a small, irregular hand; the letters very far apart, and lines crooked. — *Boileau*: a small, regular hand; the letters well joined, and the lines horizontal. — *Racine*: a small, regular hand; the letters well shaped, and the lines horizontal. — *Montesquieu*: the letters ill shaped and indistinct; the lines ascending, and many erasures. — *Voltaire*: a small, neat, and distinct hand; the letters well joined, and lines very straight. — *Madame de Maintenon*: a bold running hand; the letters long and slanting, but

not well joined; lines horizontal. Not like a woman's hand.—*Madame de la Vallière*: an unequal hand; the letters large and ill shaped; some slanting, some vertical, and others gothic, and the lines incline downwards.—*Francis I*:—Gothic hand; letters vertical; lines horizontal, and at large intervals.—*Henri IV*: bold running hand; letters gothic, slanting, large, and tolerably well joined; lines horizontal.—*Louis XIV*: bold running hand; letters large, irregular, slanting, and too close; lines inclining downwards. Except that the writing is smaller, it has a perfect resemblance to that of *Madame de Maintenon*.—*Turenne*: an irregular running hand; somewhat similar to that of *Louis XIV*.*

The *Cabinet of Medals and Antiques*, which forms a distinguished part of this sumptuous establishment, is situated at the extremity of the principal gallery on the first-floor. It was founded by Henry IV. The total number of medals and coins is computed at 80,000. Among them are some which are extremely scarce, and some which are unique. Of the former, is one of Mark Antony, the son, in gold. Among the latter, is a medal of Nero; one of Pescennius Niger; a Greek medallion, in silver, of the same emperor; a gold medal of Uranius, surnamed Antoninus; a satirical medal of Gallien, in which he is represented with a woman's head-dress; a gold medallion, three inches in diameter, representing Justinian; another of Alexander Tyrannus Africanus; and a third of the emperor Romulus. It likewise possesses many of the earliest Roman coins and specimens of modern medals. Among the antiquities, which are very numerous and valuable, is the superb collection of the count de Caylus. At the Revolution,

* Fac-similes of many of these hands as also of Elizabeth, Mary queen of Scots, Charles I, Anne of Brittany, Bacon, Christopher Columbus, Charles XII, Christine of Sweden, etc., etc., are given in the *Isographie des Hommes célèbres*, a most curious work, edited by Messrs. Bavard, Châteaugiron, Duchesne aîné, and Tremizot, which forms 3 quarto volumes, price 180 fr.; and which comprehends nearly 600 of the most curious fac-similes or signatures in the Royal Library, and the other public establishments of Paris.

all the antiquities contained in the treasury of the Sainte-Chapelle, and in that of the abbey of St.-Denis were added to this cabinet. It is worthy of observation that during the disorders and pillage of the Revolution the royal library, which contained so much metall treasure, was constantly respected. In the cabinet may be seen many curious Egyptian antiquities, the helmet and shield of Francis I, some remarkable objects found in the tomb of king Childeric, the bronze chair of king Dagobert, the famous vase of the Ptolemys, the celebrated cameo representing the apotheosis of Augustus, the sword of the order of Malta, the seal of Michael Angelo, the shields of Hannibal and Scipio, and some antique busts. But the most precious curiosities in the collection are, the beautiful antique cameos and intaglios, consisting of engraved seals and rings, by Greek artists, executed with an exquisite finish which has not been equalled in modern times. In the cabinet is a marble bust, by Houdon, of the Abbé Barthelemy, formerly keeper of the medals. On the ground-floor are some ancient stone monuments (among which is the celebrated zodiac of Denderah), as well as some mummies, papyrus, inscriptions, and other antiquities. In these rooms the archæological lectures are delivered.

The *Cabinet of Engravings* occupies several rooms of the *entresol*, and is approached by a small staircase to the right, at the angle of the court. It was founded by Colbert, who, in 1667, bought the Abbé de Marolle's collection of plates, comprised in 440 volumes, containing about 125,000 impressions. To this acquisition were afterwards added other collections:—that of Gaignières, in 1711; of Beringhen, in 1731; of Marshal d'Uxelles, in 1753; of Begon, in 1770; and several others less considerable. The number of plates at present composing the cabinet may be computed at 1,200,000, contained in 6,500 volumes or portfolios. They are classed in the following order:—viz. 1, galleries, cabinets, and collections of sovereigns and private individuals, rare specimens in the art of drawing and engraving; 2, the Italian and southern schools; 3, the German schools; 4, the French schools; 5, engravers;

6, sculpture; 7, antiquities; 8, architecture; 9, the physico-mathematical sciences; 10, natural history; 11, the academic arts; 12, arts and mechanics; 13, encyclopedias; 14, portraits; 15, costumes; 16, historical prolegomena; 17, history; 18, hierology; 19, mythology; 20, fictions; 21, travels; 22, topography; 23, bibliography.

Persons desirous of examining some of the volumes, should ask, in the schools of Italy, for the works of Michael Angelo, Raphael, Titian, Correggio, the Carracci, Dominic Zampieri, and Guido;—in those of Germany, Albert Durer and Holbein;—in those of the Netherlands, Lucas Van Leyden, Rembrandt, Rubens, and Vandyck;—in those of France, Poussin, Le Brun, Le Sueur, and Rigaud. Amongst the foreign engravers, the works of Marc Antoine Raimondi, Hollar, Crispin de Pas, Goltzius, Bloemart, and Romain de Hogue; among the French, those of Callot, Duplessis-Bertaux, Mellan, Silvestre, Nanteuil, Picart, Le Clerc, Edelinck, Audran, Le Bas, Wille, and Moreau. In natural history are many plates of birds and plants, beautifully coloured, such as the pigeons of Madame Knip, the birds of Paradise of Levaillant, the flowers of Prevost, the lilies and roses of Redouté. The portraits, to the number of 55,000, are divided in each country according to the rank or profession of the individuals, and are classed in chronological or alphabetical order. The series of the costumes of various countries and different ages cannot be viewed without interest. The History of France fills 80 portfolios. The topographical collection is very curious; the topography of Paris alone occupies 54 portfolios. The Cabinet of Engravings consists of several rooms; in the first of which is a selection of very fine engravings, in frames. All the aqua-fortis engravings are placed in the compartment of the first window; the engravings of Marc-Antoine Raimondi, together with those of the Italian and German masters, are to be found in that of the second window, or the first in front. All the other parts of the first room, and of the second (called the gallery), are occupied by fine plates of the age of Louis XIV, both those

published in foreign countries and in France, as well as proofs of the finest productions of modern French engravers. In the middle of the gallery are tables and chairs, for the convenience of those who wish to inspect the engravings. The attendants are always ready to supply any volume that may be asked for, upon the person applying to one of the librarians.

The library is open for students, authors, etc., from ten o'clock till two, every day, except Sundays and holidays. Visitors are admitted to the library as well as to the cabinet of medals and antiques, and the cabinet of engravings, from ten o'clock till two on Tuesdays and Fridays. The vacation commences on the 1st of September and ends on the 15th of October, during which period the library is closed.

With permission of the Minister of the Interior, literary persons, well recommended, are allowed to have books out of the library.

BIBLIOTHÈQUE DE STE.-GENEVIÈVE,

Place St.-Geneviève.

This library, situated immediately behind the church of Ste.-Geneviève, is approached by a mean entrance on the right of the church of St.-Etienne-du-Mont. It occupies an immense gallery in the upper part of the ancient abbey of Ste.-Geneviève (now the Collège d'Henri IV), which forms a Greek cross. The left arm of the cross being shorter than the right, is concealed by a drawing in perspective, by Ledoux. In the centre rises a dome pierced with eight windows, in the interior of which is a painting, representing the apotheosis of Ste. Augustine, by Restout. At the end of the right arm of the cross is a model of Rome, on a scale of one inch for 90 feet, by Gremini. This extremity leads to several rooms for the convenience of readers and students, in which are a few curiosities,* a series of portraits of the

* This library formerly possessed a fine collection of medals and antiques, which was annexed to that of the king's library in 1791.

kings of France, from Philippe-le-Hardi to Louis XV, and a portrait of Mary queen of Scots and queen dowager of France. At the east end of the library is a model of a corvette built at Havre-de-Grâce; and along the sides are a great number of busts of celebrated men, some in marble, but the greater part in plaster, by Coustou, Coysevox, Girardon, and others. When the cardinal de la Rochefoucauld established in the abbey of Ste.-Geneviève, in 1724, the regular canons of St.-Vincent-de-Senlis, the community had no library. Shortly after, the fathers Fronteau and Lallemant formed a collection of about 10,000 volumes, which was afterwards augmented by father Dumoulinet, who purchased several collections, including that of the learned Pieresc. In 1710, Letellier, archbishop of Rheims, bequeathed his rich and valuable collection to the abbey of Ste.-Geneviève. This library, which is as regularly arranged as any in Paris, now contains about 112,000 printed volumes, and between 2,000 and 3,000 manuscripts. Against the wall of the staircase is the largest drawing of the moon in existence; it is to be regretted that sufficient care is not taken of this beautiful and valuable production. The library is open to the public every day from ten till two, except Sundays, and from the 1st of August to the 15th of September.

BIBLIOTHÈQUE MAZARINE.

This library occupies part of the buildings of the Palais de l'Institut, although quite distinct from the library of the Institut. Cardinal Mazarin possessed two libraries which had been formed by the celebrated Gabriel Naudé, who collected the most scarce and curious books in France and foreign countries. The cardinal, upon founding the college which took his name (now the Institut), gave to it the books upon which he set the least value, and bequeathed to it the rest at his death. It consisted of 40,000 volumes, which, in 1652, were sold by a decree of the *Parlement*. To repair this loss, Naudé, aided by Lapoterie, bought up again a great number of the works which had fallen into the hands of

booksellers and private individuals. To these were added the library of Descordes, and that of Naudé, who died in 1655. All these works, added to the books possessed by the college, formed the *Bibliothèque Mazarine*. The manuscripts, however, were removed to the king's library. It now contains about 93,000 volumes. The entrance to the library is on the left of the first court, by a staircase handsomely adorned with columns and cornices of stucco, in imitation of marble, and a railing of iron, elegantly wrought. The principal room which it occupies is adorned with many good marble busts, of which some are antiques; and several vases. It possesses a very fine terrestrial globe of copper, executed by the brothers Bergwin, under the direction of Louis XVI, for the dauphin. The *Bibliothèque Mazarine* is open to the public, from ten o'clock till two, every day except Thursdays, Sundays, and holidays. The vacation commences on the 15th of August and terminates on the 1st of October.

BIBLIOTHÈQUE DE MONSIEUR,

At the Arsenal, rue de Sully, quai des Célestins.

About the year 1396 the city of Paris built an arsenal upon this spot, which afterwards passed into the hands of the government. A dreadful explosion having taken place in 1563, the buildings were reconstructed upon a more extensive scale, by order of Charles IX. Henry IV augmented the buildings and garden of the arsenal, and created the office of grand-master of the artillery, in favour of his minister Sully, who then took up his residence at the arsenal, where he was frequently visited by his sovereign. It was on his way to Sully's house, that Henri IV was assassinated on the 14th of May, 1610.* Louis XIV having caused arsenals to be constructed on the frontiers of the kingdom, the casting of cannon in

* In front of a house in the rue de la Ferronnerie, where Henry IV was assassinated, a bust of that monarch may still be seen, with the following inscription:—

HENRICI MAGNI RECREAT PRÆSENTIA CIVIS,
QUOS ILLI ÆTERNO FœDERE JUNGIT AMOR.

that of Paris was discontinued. The only use made of the foundries since that period, was the casting of the statues which adorn the garden of Marly, and that of Versailles. During the regency, in 1718, some of the old buildings were demolished to erect a mansion for the grand-master. In several rooms of this mansion was the valuable library, called *Bibliothèque de Paulmy*, because originally formed by the marquis de Paulmy d'Argenson. To this collection was subsequently added that of the duke de la Vallière, and several others, when it took the title of *Bibliothèque de l'Arsenal*. The united libraries now form the *Bibliothèque de Monsieur*, having been purchased by the count d'Artois (Charles X), in 1785. It is very rich in history, foreign literature, and poetry, particularly in Italian works; and contains 165,000 printed volumes, and 6,000 manuscripts, among which are some beautiful missals.

A bed-room and a cabinet of the apartments of Sully, in which he used to receive Henry IV, are still to be seen. They are richly gilt, and resemble, in the style of their ornaments, the *chambre à coucher de Marie de Médicis*, at the Luxembourg. The painting on the ceiling, by Mignard, represents France triumphant. The furniture they contain is a table with a marble top, of modern appearance, and two articles which undoubtedly belong to the age of Sully; one is a kind of writing-desk ornamented with black varnish and copper gilt; the other is a cumbrous sort of desk, with four boards to place books upon. By an edict of the year 1788, the arsenal of Paris was suppressed, and its site destined to form a new *quartier*. This project was never carried into execution. Upon part of the garden of the arsenal the boulevard Bourdon was formed in 1806, and upon another part the *Grenier de Réserve* was begun in the following year.

The *Bibliothèque de Monsieur* is open to the public from ten o'clock till two every day except Sundays and holidays, and from the 15th of September to the 3d of November.

BIBLIOTHÈQUE DE LA VILLE,

Rue de Tourniquet, behind the Hôtel-de-Ville.

M. Moriau, Procureur du Roi et de la Ville, was desirous that the Hôtel-de-Ville should possess a library. To this end he purchased a great number of volumes in literature of every kind, rare manuscripts, portfolios filled with maps, engravings, plans of towns, and views of public buildings, to which he likewise added a collection of medals, coins, etc. At his death, which took place in 1759, he bequeathed his library to the Hôtel-de-Ville, on condition that it should be open to the public. As, in the Hôtel-de-Ville, there were no rooms adapted to receive it, the collection was removed to the Hôtel de Lamoignon, in the rue Pavée au Marais, where it was opened in 1763; and from whence it was transferred, ten years afterwards, to a gallery in a convent previously occupied by Jesuits, in the rue St.-Antoine. Since the Restoration it has been enriched by several purchases, particularly the manuscripts upon the history of France, by Godefroy, father and son, and removed to the galleries it at present occupies. It contains nearly 50,000 volumes, including all the great works generally consulted by scholars, and a great number of English productions, but possesses no splendid or curious specimens of typography. This library is open to the public every day, from twelve to four o'clock, except Wednesdays, Sundays, and festivals, and from the 15th of August to the 30th of September.

The Chamber of Peers, the Chamber of Deputies, the Institut, the Observatory, the Council of State, the Court of Cassation, the Conservatoire des Arts et Métiers, the Schools of Law, of Medicine, of Mines, and of Bridges and Highways, the Hôtel des Invalides, the Polytechnic School, and in general all the great institutions of Paris have also libraries, which, though not public, may easily be visited by any respectable person wishing to make researches, or to pursue any particular investigation in literature or science. In this respect Paris is

unrivalled, for there is no other city in Europe where persons of every class find such facilities for literary or scientific pursuits.

MUSEUMS.

MUSÉE ROYAL,

At the Louvre.

This splendid institution is divided into three sections, viz. the *Musée des Tableaux*, the *Musée des Dessins*, and the *Musée des Antiques*; to which may be added the *Musée Charles X*, the *Musée Dauphin*, and the *Galerie d'Angoulême*. In describing this museum we must confine ourselves to the architecture and ornaments of the different galleries or rooms, and their general contents, as it would far exceed the limits of this work to give a catalogue of the multitude of productions of art it contains. Catalogues may be purchased at the Museum.

MUSÉE DES TABLEAUX.—The grand gallery, which connects the palace of the Louvre with that of the Tuileries, was, under the reigns of Louis XIV and Louis XV, the repository of models of the various fortresses of the kingdom. In 1773, a project was formed to transfer these models to the military school, and to establish in the gallery of the Louvre a royal museum of pictures, statues, and antiquities. The plans in relief were removed to the Hôtel-des-Invalides in 1784,* but the remainder of the project was not carried into execution. The National Convention, by a decree of July 27, 1793, ordained the establishment of a National Museum, and fixed the 10th of August following for its being opened to the public. A great number of different objects were collected, among which were 537 pictures by the great masters of different schools, and bronzes, busts, vases, marble tables, china, time-pieces, etc., to the number of 124. At this time only part of the interior of the gallery was

* They now form a part of the *Musée Dauphin*.

finished. In the year VI (1797, 1798), a great number of pictures were added from various countries of Europe, the exhibition of which was opened on the 18th Germinal an VII (April 7th, 1799). In the year IX, the gallery being completed, it was thrown open to the public with a richer collection than it had ever before contained. According to a catalogue published in 1814, the splendid collection in this gallery consisted of 1,714 pictures, all *chefs-d'œuvre*, for none but master-pieces were admitted. Upon the occupation of Paris in 1815, a great number of the most valuable pictures were removed. The vacant spaces thus occasioned in the walls of the gallery have been filled up by pictures from the gallery of the Luxembourg, and other collections. The entrance of the Museum is upon the place du Musée. Over the door is a colossal bust of Louis XVIII, in bronze.* From the vestibule a magnificent staircase, after the designs of Fontaine, leads to the picture-gallery, which is preceded by two rooms, called the *Salle d'Entrée*, and the *Grand Salon*. The staircase is decorated with 22 Doric columns of Flanders marble, with bases and capitals of white marble. It presents three arches, of which that in the centre rests on four columns and those of the sides on pilasters. It is richly ornamented with statues, vases, military trophies, and bas-reliefs; the latter represent Painting, Sculpture, Architecture, and Engraving. The ceilings are adorned with two paintings; one by Abel de Pujol represents the revival of the Arts; and the other by Meynier represents France, under the form of Minerva, affording protection to the arts. In the curves of the latter ceiling are bas-reliefs in imitation of bronze, representing: Europe civilized by the Arts, Sciences, and Letters; the Fine Arts rendering homage to Concord; and medallions of Jean Goujon, Pierre Lescot, Pierre Puget, and Hardouin Mansard.

The *Salle d'Entrée* presents in the ceiling the apotheoses of Poussin, Lesueur, and Lebrun, by Meynier; Clio is inscribing their names in the annals of the age of

* Formerly it was Napoleon.

Louis XIV, and a genius wards off the destructive scythe of Time. The entrance to the gallery is on the right of the *Grand Salon*, which possesses no ornaments but the pictures which adorn the walls. The grand gallery consists of a single room 1,332 feet in length, which receives light by windows and sky-lights. It is formed into nine divisions by arches, each of which rests on four Corinthian columns of rare marbles, between which are vases of porphyry and alabaster, busts, etc. The first three divisions are devoted to the French school; the next three to the German, Flemish, and Dutch schools, and the last three to the Italian and Spanish schools. In the centre is a globe of large dimensions, which is very curious, in consequence of its having been entirely executed by the hand. At the extremity of the gallery is a door which leads into the palace of the Tuileries. This part of the gallery is ornamented with 24 columns of different orders, which afford a noble bound to the perspective. The present number of pictures in the gallery is 1,286.

MUSÉE DES DESSINS.—This branch of the Royal Museum occupies a room called *Galerie d'Apollon*, which is separated from the grand gallery by the *Grand Salon*. The gallery of Apollo was built during the reign of Henry IV. In 1661, whilst fitting up as a ball-room, it was destroyed by fire. Louis XIV ordered it to be repaired, and appointed Lebrun to paint the ceiling, but before it was finished that artist was called to Versailles. The name is derived from the subjects of the paintings on the ceiling. Under the Directory, this room was appropriated as a repository for original drawings, sketches, paintings in water-colours, etchings, enamels, miniatures, Etruscan vases, and curiosities. This gallery was first opened to the public on the 28th Thermidor, an V (August 15th, 1797), and the number of drawings amounted to about 11,000. An annual exhibition in August was afterwards made, but in the year X, the success of the French armies having greatly augmented the collection, the gallery was opened in the month of Messidor (July, 1802). It then contained 531 new articles in drawings, curiosities, etc. At several subsequent periods this Museum was greatly

enriched, but, like that of paintings, was deprived of a considerable part of its most valuable contents in 1815. In the centre of the ceiling is Apollo in his car, with the attributes of the Sun. In the compartments next that of the centre are Spring, by Callet; Summer, by Durameau; Autumn, by Taraval; and Winter, by Lagrénée. In an oval compartment towards the north is Evening, by Lebrun; and near it, in an octagonal frame, Night, by the same artist. In the oval frame to the south is Morning, by Renou; and near it, in an octagonal compartment the *Réveil des Eaux*, by Lebrun. In golden medallions below the compartments are the months of the year. The sculpture of this room, which is worthy of attention, was executed by Regnaudin, Athasar de Marsy, Gaspard de Marsy, and Girardon. The designs possessed by this Museum amount to 25,000, of which only a very inconsiderable portion can be exhibited. This division of the museum possesses, moreover, 4,000 copper-plates, the proofs of which are sold for the benefit of the establishment.

MUSÉE DES ANTIQUES.—This museum was originally formed of the statues and other pieces of sculpture collected in Italy in 1797, in conformity to the treaty of Tolentino. Messrs. Bertholet, Moitte, Monge, Thouin, and Tinet, were appointed by the government commissioners for collecting the objects of the arts, and M. Raymond was charged to dispose and embellish some of the rooms of the old Louvre for their reception. This museum, which took the title of *Musée Napoléon*, was opened to the public on the 9th of November, 1803. In the beginning of 1814, the number of pieces of sculpture in the Museum was 256. In 1815, the most valuable objects of the collection were removed by the allies: and among others the Laocoon, the Apollo Belvidere, the Vénus de Médicis, and the sublime Torso. Since the Restoration a great number of statues, etc., have been added to the collection, and five additional rooms, bearing the name of *Galerie d'Angoulême*, destined to contain the productions of modern sculptors, were opened in July, 1824. The different rooms bear the name of the principal object which they contain.

In the *vestibule*, over the entrance, is a bas-relief, by Chaudet, representing the Genius of the Arts. The ceiling, painted by Barthelemy, represents man formed by Prometheus, and animated by Minerva. On the pendentives are medallions in bas-relief of the four schools of the art of statuary. France points out the Milo of Crotona, by Pujet; Italy, the Moses of M. Angelo; Egypt, the colossal statue of Memnon; and Greece, the Pythian Apollo. The two former are by Lorta, and the two latter by Lange. Over the arch leading to the *Salle des Empereurs* is a beautiful bas-relief, by Chaudet, representing the three arts of design, under the figures of the three Graces.

Salle des Empereurs Romains.—The ceiling of this room, painted by Meynier, represents the Earth receiving from Adrian and Justinian the code of the Roman laws, dictated by Nature, Justice and Wisdom. The two *grisailles*, in imitation of bronze, by the same artist, represent Trajan causing the aqueducts to be built, and the re-establishment of the *Via Appia*, which took the name of *Via Trajana*. The bas-relief, representing Marcus Aurelius granting peace to the Marcomanni, is by Rolland. The four rivers with which the room is ornamented, are, the Eridanus, by Gois, junior; the Tiber, by Blaise; the Nile, by Bridan, junior; and the Rhine, by Lesueur.

Salle des Saisons.—The paintings of this room and the three following are by Romanelli, an Italian artist who came to France in the minority of Louis XIV. The sculptures and other ornaments of the ceilings were executed after his designs and under his direction. The four Seasons are painted in the corners of the room. The other subjects are taken from the history of Diana and Apollo, whose emblems relate to the Seasons.

Salle de la Paix.—The paintings, in fresco, of the ceiling, represent Minerva, surrounded with figures allegorical of the Arts, the Sciences, and Commerce. Peace is seen setting fire to a pile of arms; and the Goddess of Agriculture appears encouraging the labours of the field.

Salle des Romains.—The paintings of the ceiling re-

present Poetry and History celebrating the exploits of warlike Rome. The subjects of the four side-pictures are taken from Roman history, and represent,—1, the Deputies of the Senate bringing to Cincinnatus the Dictator's purple; 2, the Rape of the Sabines; 3, the courageous Action of Mucius-Scaevola; 4, the Censure of Scipio.

Salle du Centaure.—The frescoes of the ceiling represent Virtues and Genii. As this apartment was destined for queen Anne of Austria, the artist painted on the tympanums Esther and Judith. This hall having been enlarged, some other paintings were added: viz. *Faith*, by Hennequin; *Study and Renown*, by Peyron; *History and the Genii of the Arts*, by Lethière; two Genii, one of whom holds the crown of Immortality, by Garin; two other Genii in the opposite compartment, by Prudhon.

The *Salle de Diane* is neither decorated with paintings nor sculpture.

Salle du Candelabre.—The picture in the middle of the ceiling is by Prudhon, and represents Diana beseeching Jupiter not to subject her to the laws of Hymen. The ornaments and bas-reliefs which surround this picture allude to the same goddess. We see Orestes and Iphigenia carrying off the statue of the Tauric Diana, by Pettitot; the Lacedemonian Virgins dancing in honour of Diana, by Cartellier; the Goddess and her Nymphs asking Vulcan for hunting weapons, by Espercieux; and the Amazons celebrating, by dancing, the foundation of the Temple of Diana, at Ephesus, by Foucau. The two pictures on the tympanums are, Hercules, who obtains from Diana the stag with golden horns, by Garnier; and Diana restoring to Aricia, Hippolytus, who had been revived by Esculapius, by Mérimée.

The *Salle du Tibre*, the *Salle du Gladiateur*, and the *Salle de Pallas*, are without paintings or architectural sculpture.

The *Salle de Melpomène* is adorned with a magnificent mosaic pavement executed at Paris, by Belloni, which cost 80,000 fr. It is surrounded with a gilt railing, and represents Minerva in a car, followed by Peace

and Abundance. Figures of rivers and other accessories enrich the borders. The *Salle d'Isis* is neither decorated with painting nor sculptures, but all the walls are covered with coloured marble as high as the cornice.

The *Salle de la Psyché*, the *Salle de l'Haruspice*, the *Salle d'Hercule et Téléphe*, and the *Salle de la Médée*, are without architectural sculpture or painting.

The *Salle* or *Corridor de Pan* serves for a passage on the right to the *Salle de Cariatides*, and on the left to the *Salle du Gladiateur*, and the *Salle du Tibre*.

The *Salle des Cariatides* was constructed during the reign of Henry II, after the designs of Pierre Lescot. The sculptures in relief, are by Jean Goujon; and under the regency of Catherine de Médicis this hall was used for entertainments and theatrical representations. Afterwards, the king's antiques were transported there, and the models of the master-pieces of Italy, among which were those of the Trajan column, which Francis I, it is said, meant to have cast in bronze to adorn the palace of Fontainebleau. These models and casts, abandoned to damp, were injured by time, and thrown some years ago among the rubbish of the Louvre. This room is 40 feet in length by 41 in breadth. The ceiling is ornamented with sculpture, and supported by fluted columns of the composite order. At one extremity is a tribune, supported by four cariatides, the master-pieces of Jean Goujon; they resemble those of the Temple of Erectheus, at Athens. The remainder of the decorations, and particularly the arches between the windows, were sculptured after the designs of Messrs. Perrier and Fontaine. Some of the flowers and fruits were brought from the church of St.-Athanasius, in the rue du Temple, having been executed in the time of Goujon. The figures on the caissons are by Stouf; the Genii conveying the attributes of the chase, above the tribune, are by Callamard.

The semicircular bas-relief, in bronze, above the tribune, is by Benvenuto Cellini, who executed it in the time of Francis I, to ornament one of the rooms of the palace of Fontainebleau. A fountain-nymph is represented with her left arm resting upon an urn, from which

water flows, and her right encircling the neck of a stag. Dogs and animals of the chase occupy the ground of the bas-relief.

The fine bronze door below the tribune dates from the beginning of the 16th century. The eight bas-reliefs which decorate it adorned the mausoleum of the family Della Torre, at Verona. They are the workmanship of Andrea Riccio, of Padua, called Briosco, an architect, and an excellent sculptor and founder.

At the other extremity of the hall, fronting the tribune, is a very handsome chimney-piece, decorated with statues of Bacchus and Ceres, attributed to Goussier.

Most of the rooms are adorned with columns of porphyry, alabaster, Egyptian and other costly marble, and the pavement of some of them is extremely rich. The following is a statement of the treasures of the *Musée des Antiques*:—viz. Statues, including groups, animals and fragments, 235; busts, heads, and termini, 230; bas-reliefs, 212; inscriptions, 206; various objects, such as vases, altars, candelabra, columns, etc., 233. Total, 1,116.

GALERIE D'ANGOULÊME.—This museum, which takes its name from the Dauphin, who bore the title of duke of Angoulême till the accession of Charles X to the throne, occupies five rooms on the western side of the Louvre; it was opened in July, 1824, and is devoted to the works of celebrated sculptors of a date not earlier than the 16th century. These rooms are paved with mosaic work, ornamented with fine columns surmounted by busts, and contain some beautiful productions of distinguished artists. The entrance is in the court of the Louvre, to the right of the *Pavillon de l'Horloge*.

MUSÉE CHARLES X.—This museum occupies nine richly decorated rooms on the south side of the Louvre, in which Egyptian, Greek, and Roman antiquities, as well as many of the middle ages, are classed and arranged, according to their origin, ages, and analogies. The first three rooms contain a magnificent collection of Egyptian antiquities. In another room are the Grecian antiquities, including the finest collection of Etruscan vases that exists in Europe. A closet of the fifth room presents

antique objects in glass, such as phials, urns, goblets, achrymatories, etc. In this and some of the adjoining rooms are productions of the art and industry of the Greeks and Romans, comprehending statues, small figures, lamps, candelabra, casques, cutlasses, axes, clasps, necklaces, scales, steel-yards, pateræ, prefericulæ, tripods, sacred knives, etc. In one of the rooms is a brilliant collection of French and Italian enamels. Besides the above rooms, there are several on the ground-floor, in which are placed colossal objects, such as sphinxes, tombs of Egyptian kings, small granite, temples, etc. The ceilings of the *Musée Charles X* are so truly magnificent, that the stranger will find satisfaction in having the description of them. They should be viewed in the following order:—

First room:—Charles X bestowing on the Arts the Musée Charles X, by baron Gros. His Majesty is seated on his throne between Peace and Plenty; behind him is Justice who displays the list of favours she has just received, and points out the king's solicitude for the welfare of his people. His Majesty, after having administered justice, devotes his attention to the encouragement of the arts and points to the new museum which his munificence has just consecrated to the arts and sciences. Around are attributes analogous to the subject of the ceiling, by baron Gros; and six bas-reliefs in *grisaille*, by Fragonard, representing the Arts rendering homage to the sovereign, who collects together their works in his palace.

Second room:—Julius II giving orders for the construction of the Vatican and St.-Peter's to Bramante, Michael Angelo, and Raphael, by Horace Vernet. Around are attributes analogous to the subject of the ceiling, and medallions, the latter by Abel de Pujol, representing several celebrated men of that age.

Third room:—Egypt saved by Joseph. Syrx casts her fires into the Nile, which is dried up, and from its vapours arise the seven years of famine that rush upon Egypt to devour her; she takes refuge in the arms of Joseph, who saves her. Pharaoh, from the portico of his palace, admires in Joseph the delivering genius of Egypt. Around are four bas-reliefs in imitation of bronze, representing:—Joseph keeping his flocks; sold by his brethren; interpreting Pharaoh's dream; raised to the government of Egypt. The 16 children supporting festoons of fruit are emblems of the 16 cubits of the Nile, upon which the fertility of Egypt depends. The middle of each festoon is decorated with the Nilometer. Eleven bas-reliefs in *grisaille* represent scenes from the civil life of the Egyptians. The whole are by Abel de Pujol.

Fourth room:—Study and Genius aiding Greece in the discovery of Egypt. Around are attributes analogous to the subject of the ceiling, the whole by Picot. The subjects in *grisaille*, by Vinchon and Gosse, are:—a Greek statuary copying an Egyptian statue; Apelles painting from nature; Phidias sculpturing from nature; Orpheus singing; a dramatic poet teaching his part to an actor; origin of the Corinthian capital; origin of drawing; decline of the arts in Greece.

Fifth room:—Three pictures by baron Gros:—Real Glory supported by Virtue; around are the names of most of the men who have shed lustre on France. Mars, crowned by Victory, listening to Moderation, stops his coursers and lowers his javelins; in the distance are seen the columns of Hercules;—Time conducts Truth towards the steps of the throne, where she is received by Wisdom, who places her under her shield; a nascent genius is listening; the royal arms are at his feet. In six compartments are represented the most celebrated ages in the arts.

Sixth room:—Francis I, accompanied by the queen of Navarre his sister, and surrounded by his court, receiving the pictures and statues brought from Italy by Primatrice. Around are medallions of the principal artists who shed lustre on the age of Francis I. These medallions are supported by winged Genii bearing flambeaux. In *grisaille* are the Sciences and Fine Arts rendering homage to their protecting Gods. The whole by Fragonard.

Seventh room:—The nymphs of Parthenope, carrying far from their shores their household-gods, are conducted by the Goddess of the Fine Arts to the banks of the Seine. Around are four pictures, by Meynier, in the style of those of Herculaneum, of which two represent the syren Parthenope, foundress of the city to which she gave her name; and Pluto and Vulcan, rejecting the sacrifice offered them by the city of Herculaneum; the other two are groups of children. The subjects in *grisaille*, by Vinchon and Gosse, are:—Pliny contemplating Vesuvius; the priests of Pompeia bearing away the sacred instruments; the flight of the inhabitants of Pompeia; Vesuvius destroying the cities of Campania; a Cynic philosopher; Anacreon composing his odes; a young girl consulting a sorceress; and *Toilette*, by Meynier.

Eighth room:—Vesuvius personified receives from Jupiter the fire which is to consume Herculaneum, Pompeia, and Stabia. These ill-fated cities implore Jupiter; Minerva, protectress of the arts, intercedes for them, whilst Eolus holds the winds enchained, and awaits the command of the sovereign master of the gods. Around are six pictures, of which four represent scenes of desolation; the fifth, the death of Pliny the elder; and the sixth, Pliny the younger writing his letters. In eight round frames are Genii, saving objects of art. The above by Heim. In *grisaille*, by Vinchon and Gosse, are various scenes from the civil life of the

ancients, and at the angles are divers remains of furniture found in the excavations of Pompeia and Herculaneum.

Ninth room:—Homer deified; Homer, crowned as Jupiter, by Victory, receives at the threshold of his temple the homage and gratitude of great men. Around:—seven cities dispute for being the birth-place of Homer; Apollo admits the *Iliad* and the *Odyssey* in the number of the muses. The above by Ingres. The subjects in *grisaille*, by Vinchon and Gosse, are:—Homer singing; honours rendered to Homer; departure of Ulysses under the protection of Minerva; Ulysses at the house of Circe; Ulysses recognised by Penelope; Thetis consoling Achilles; Thetis giving arms to Achilles; Diomedes, conducted by Minerva, after having killed Pindarus and taken his horses, wounds Venus, who had come to the succour of *Æneas*.

In the passage are two bas-reliefs in *grisaille*, representing the Fine Arts testifying their gratitude to the protecting Genius who crowns them, by Fragonard.

MUSÉE DAUPHIN.—This might with propriety be called *Musée de la Marine*. It contains models of vessels of every kind, sections of vessels, machines used on board ship, plans in relief of ports and naval arsenals, among which those of Brest and Toulon are conspicuous, models of anchor-houses, iron-works, rope-houses, block-houses, oar-makers' sheds, ancient armour, curiosities from the South Sea, and other places, etc. Here are deposited the objects discovered by Capt. Dillon and Capt. d'Urville near the isle Malicolo, at the spot where the unfortunate La Peyrouse and his companions perished. It also contains a fine collection of original drawings, by the brothers Ozanne, presented by Charles X, several sea-pieces, and views of ports. The *Musée Dauphin* occupies six rooms on the northern side of the Louvre.

This grand royal establishment is governed by a director, who has under his superintendance the museums of the Luxembourg and Versailles, and the galleries of the different palaces.

The Musée Royal is open to the public on Sundays. Strangers are admitted every day, except Mondays, by a door to the right of the principal entrance, upon producing their passports.

MUSÉE DU LUXEMBOURG,

See Gallery of the Luxembourg, page 192.

MUSÉE D'HISTOIRE NATURELLE,

At the Jardin des Plantes.

At the solicitation of Herouard, his chief physician, and Guy de la Brosse, physician in ordinary, Louis XIII founded the Jardin des Plantes, in 1626; but the edict, which was enregistered by the *Parlement*, did not appear till May, 1635. Several distinguished men, among whom may be reckoned Guy de la Brosse, Vespasien Robin, Fagon, Aubriet, Duverney, Tournefort, Vaillant, Bernard de Jussieu, Hunaud, Lemery, and Cysternay du Fay, contributed greatly to the prosperity of the establishment, previous to the appointment of Buffon, in 1739, to the functions of superintendent. That celebrated naturalist devoted himself with persevering zeal to the interests of the garden; and before his death, in 1788, the names of Daubenton, Antony de Jussieu, Winslow, Ferrein, Antony Petit, Faujas de St. Fond, Van Spaendonck, Desfontaines, Macquer, Vic d'Air, Fourcroy, and Portal, shed lustre upon the establishment. At the Revolution, the universities, the faculties of medicine, law, etc. being suppressed, there was reason to fear that the king's garden would be involved in the general proscription; but, as it was considered national property, and visitors of all classes were equally well received, and as the people believed the garden to be destined for the culture of medicinal plants, and the laboratory of chemistry to be a manufactory of saltpetre, it was respected. The wretchedness of the times, however, was sensibly felt. Much was undertaken and nothing completed. Funds were wanting to pay the workmen, to provide nourishment for the animals, and to defray the expense of the collections. Potatoes were cultivated in the beds destined for the rarest plants, and the establishment was threatened with total destruction. Bonaparte, being placed at the head of affairs, turned his attention to the museum, to which he not only furnished funds for continuing the works already begun, but enlarged the garden, and made considerable additions to the collections. From that period to 1813, the prosperity and treasures of the museum increased in

constant progression, but in the latter year the revenue of the museum was reduced, and no important enterprise was undertaken. In 1814, when the allied troops entered Paris, a body of Prussians were about to take up their quarters in the garden; but a safeguard for the museum and an exemption from all military requisitions were obtained from the Prussian general. In 1815, upon the return of the allied troops, there was reason to fear that the museum would be deprived of a great part of its contents. The magnificent cabinet of the Stadtholder was claimed, but it was afterwards agreed that an equivalent should be furnished from the duplicates of the museum. Several valuable gems were returned to the Pope; and many objects of natural history and books belonging to emigrants were restored. Since the Restoration, the kings of France have continued to promote the interests of the Museum, considerable collections have been added to its riches, and travellers are still sent out into distant regions to examine their natural productions. The sum of 20,000 fr. a year has been appropriated to the support of travelling pupils appointed by the professors.

This noble establishment is under the control of the Minister of the Interior; and consists of, 1st, a botanical garden, with spacious hot-houses and green-houses; 2d, several galleries, in which are scientifically arranged collections belonging to the three kingdoms of nature; 3d, a gallery of anatomy; 4th, a gallery of botany; 5th, a menagerie of living animals; 6th, a library of natural history; and 7th, an amphitheatre, with laboratories, etc. for public lectures on every branch of science connected with natural history.

The lectures, of which there are twelve courses, are gratuitous, and permission to attend them is obtained, by application at the Bureau de l'Administration. They are delivered as follows:—1, mineralogy; 2, chemical arts; 3, botany; 4, culture of gardens, and naturalization of foreign plants; 5, zoology, invertebrated animals; 6, rural botany; 7, geology; 8, general chemistry; 9, zoology, reptiles, and fish; 10, birds, quadrupeds, and cetaceous animals; 11, comparative anatomy;

12, human anatomy. The lectures are delivered in the amphitheatre, in the galleries of natural history, the botanical garden, and in the country. A correspondence is kept up with all similar establishments, and a prodigious quantity of seeds, slips, etc., are annually distributed. This museum is unquestionably the richest of its kind in the world. The garden, the buildings, and the collections, form a magnificent establishment, but it is the extent given to instruction, which *infuses* life into the institution and renders it of general utility.

GARDEN.—Upon arriving at the gate by the quay, the cabinet of natural history is seen at the opposite extremity of the garden. On the right and left are two fine avenues of lime-trees; and beyond these, on the right, the menagerie, extending to the rue de Seine; on the left are groves of forest-trees, bordering the rue de Buffon. By the great avenue, on the right, we arrive at the court of the cabinet, and, following the iron-railing, which separates it from the garden, find ourselves at the entrance of the parallel avenue, with the cabinet in the rear, and a little to the right a separate building, which contains the library. We shall here begin the circuit of the garden. Proceeding from the head of the great avenue of lime-trees, on the southern side of the garden, we see, on the right, plantations of forest-trees of all countries, and three cultivated squares; and on the left, two enclosures separated by a circular basin, the nursery, a square sunk bed, called the basin, and several flower-beds. The first four plantations are composed of trees of every species and every country which pass the winter in our climate; among them are a *gleditschia* without thorns, sent from Canada, in 1748; a *sophora* of Japan, the first received in Europe; and the first *acacia* obtained from North America. In the next plantation is a juniper, 40 feet in height, brought from the Levant. At the extremity of this plantation is a *café*, where refreshments are taken beneath the shade. Beyond are three squares enclosed by a trellis. The first is appropriated to annual plants admired for the beauty of their flowers. The second is devoted to ornamental perennial plants. The third is occupied by the seed-

beds of trees and shrubs which bear our winter. Here is seen a pretty cluster of Ispahan peach-trees, the seeds of which were brought from Persia in 1780. At the extremity of this square is a transversal alley of Virginian tulip-trees. This spot was formerly the bounds of the garden, and the visitor will observe, that at this point the lime-trees of the great avenue are less lofty, having been planted only in 1783. Beyond the transversal avenue are four other plantations. The first is planted with evergreens, and is separated from the next by an avenue of larch-trees; the second presents a variety of trees whose fruit or foliage arrives at perfection in the autumn, and is bounded by an avenue of maple-trees; the third is a thicket of ornamental summer trees, so distributed as to present agreeable contrasts in their foliage, form, and flowers, separated from the next by an avenue of *aylantes*, improperly called Japan varnish-trees; and the fourth is planted with trees which bloom in the spring. This plantation, in which is a small restaurant, is bounded towards the quay by a lofty hedge of Chinese *arbores vite*. Returning by the terrace to the gate, we see in front a narrow alley extending to the basin, and having beds on the right and left. The first four beds contain medicinal plants for the poor; of these, two are assigned to indigenous plants, and two to exotics. The two next beds contain duplicates of the most beautiful perennial plants of the botanical garden; and in the two last are cultivated plants for domestic uses, and border-flowers. We now arrive at the sunk bed enclosed by an iron-railing. From the beginning of the spring to the end of the summer, it presents a splendid display of roses, snow-drops, lilacs, fontanesias, etc. We next cross an alley and arrive at the nursery, which is also surrounded by an iron-railing. On the south is a bed shaded by the lime-trees of the grand avenue, in which such plants are cultivated as require peculiar care. Beyond the nursery are two beds enclosed with a trellis, and devoted to the multiplication and naturalization of such foreign perennial plants as pass the winter without shelter in our climate. On the sloping borders are tufts of bulbous roots, and each bed is bordered with

flowers proper for edging. In the fine season, beautiful trees from the orangery are placed in the interval which separates these beds, and at the extremity towards the cabinet. Between the two last beds is a circular basin for the cultivation of aquatic plants. Round the basin is a subterranean passage, where cryptogamous plants which grow in obscurity, are placed to advantage. On the right, opposite to the beds just mentioned, is a garden with an iron-railing, where the plants of the orangery are exposed in the summer. In the rear of the garden is the orangery, whose walls are covered with climbing plants. By the side of the orangery is a small enclosure sheltered on the north and west, containing hot-beds and frames for such delicate plants as are multiplied by slips. On leaving the garden of the orangery, we find ourselves near a slope conducting to two hills. One called the labyrinth, from its numerous intricate paths, is of a conical shape. On the crest is a cedar of Lebanon, the first seen in France, which Collinson, a wealthy English physician, presented to the garden in 1734; it spreads its branches at the foot of the labyrinth, and with its offspring supplies the pleasure-grounds of France. It would have obtained a loftier stature, if the summit had not been accidentally broken. Below the cedar of Lebanon, towards the south, are two stone pines of remarkable size. Ascending by the path which winds several times round the hill, we arrive at an elegant pavilion, encircled with bronze pillars and a balustrade. From this elevated spot a view extends over the garden, the greater part of Paris, and the distant landscape in the direction of Montmartre; Vincennes, and Sceaux. On the eastern slope between the pavilion and the cedar of Lebanon, is a small enclosure, in the centre of which a simple granite column, resting on a base of different minerals, marks the grave of Daubenton. In descending the hill on the north, we notice a beautiful maple, and below it the largest plane-tree in Paris. Between the two, on the verge of the slope, is a dairy, to which students, who pass the morning in the garden, repair to enjoy a rural repast, for which the dairy-maid does not forget to

charge. Continuing to descend, towards the east, we find ourselves opposite the second hill, which is smaller, of an oblong form, and, like the labyrinth, intersected with winding paths, and planted with evergreens. On the top is an esplanade with a picturesque view towards the river. At the foot of this hill is a spacious enclosure, in front of the amphitheatre, with the seed-garden, the green-house, and the menagerie, on the right, and the botanical gallery, the residence of the administrators and some professors, and a gate leading into the rue de Seine, on the left. The enclosure is used for the exposure, during the fine weather, of the most beautiful trees of New Holland, the Cape of Good Hope, Asia Minor, and the Coast of Barbary, which have passed the winter in the green-house. In the centre is a large stone table. At the door of the amphitheatre are two beautiful Sicilian palms, 25 feet in height, which were presented to Louis XIV. Near the amphitheatre is the entrance of the menagerie. The varied surface of the ground, the diversity of the plantations, and the singularity of the constructions, give the appearance of a landscape garden to this part of the establishment, where a great number of foreign trees have been naturalized. After making the tour of the menagerie, the visitor returns to the terrace extending along the green-house. Near this spot is a well, which, by means of a pump worked alternately by horses and camels, supplies water to the whole garden. After having passed along the terrace of the green-house, and the railing of the garden of seed-beds, the visitor finds himself opposite the botanical-school, and proceeds down the chestnut-tree avenue which leads to the quay. On the left of this avenue are, the seed-bed garden, the naturalization garden, three deep paved courts, in which are bears, or wild boars, and parks for animals: on the right are, the botanical-school; an avenue of sophoras of Japan intermixed with rhuyas; the school of fruit-trees; an avenue of plane-trees; an avenue of catalpas; the school of culture; and the avenue of Judas-trees, so beautiful in May, when, the leaves being not yet opened, all the branches are covered with pink blossoms.

MENAGERIE.—When Louis XIV fixed his residence at Versailles, the Academy of Sciences solicited him to establish a menagerie in the magnificent park belonging to his palace. This menagerie continued to be enriched under the reigns of Louis XV and Louis XVI. The latter monarch being obliged to quit Versailles, the animals were neglected, and several of them perished for want of food. Those which remained were removed to the Museum in 1794. Some were placed in temporary buildings, others in the groves, and the plan of a menagerie was immediately laid out; but it was only by degrees that the necessary ground was obtained, and the enclosure did not attain its present extent till a few years ago. The menagerie is 229 fathoms in length from east to west, or from the esplanade in front of the amphitheatre to the terrace along the quay; its greatest breadth from north to south is 110 fathoms, and it communicates with the garden by three principal entrances; two in the chestnut-tree avenue, and one near the amphitheatre. The space appropriated to tame animals, which walk about at liberty, is divided into 17 parks or enclosures, encircling the edifice called the rotunda. These parks, round which the public can walk, are subdivided into compartments, each terminated by one side of a building, into which the animals retire at will in the day-time, and are shut up during the night. At the extremity of these parks, and near the river, is the building for the wild beasts. The dens, 21 in number, are sufficiently large for the animals to gambol and show themselves with advantage to the public, who are separated from them by a strong iron railing. The menagerie forms a kind of labyrinth, through the windings of which it would be difficult to conduct the reader without repetition; we shall therefore divide our description into six parts: viz.—1, the dens of wild beasts; 2, the rotunda; 3, the pheasant-house; 4, the volery; 5, the monkey-cages; 6, the ostrich-house.—1, The dens for wild beasts contain lions, bears, tigers, wolves, leopards, hyenas, jackalls, etc. Most of these animals have been presented to the menagerie, and their number varies almost every year, some dying, and others being

brought from their native forests; 2, the rotunda is flanked with five pavilions, to each of which is attached a portion of the park or enclosure which surrounds the edifice. In these parks, which are separated from each other by strong barriers, the animals roam at liberty, when the weather is fine; they are, the Asiatic elephant, the African elephant, the girafe, the bison, the dromedary, the camel, the Indian ox and cow, the quagga, or small horse of the Cape of Good Hope, etc.; 3, the pheasant-house is an elegant semicircular building, looking more or less to the south, from whence extend in *radii* compartments separated from each other by wire gratings. Here dwell the blue crested pauxi, from Cayenne, the South American hocco, gold and silver pheasants of China, pheasants of mixed breeds, the common pheasant, Chinese teals, and other rare birds: behind the pheasant-house are parks with two small buildings for breeding; 4, the volery for birds of prey; where may be seen the condor from Peru, the king of the vultures, the destructive eagle, the gyapate of the Alps, the white-headed eagle, the kite, and numerous aras and parrots; 5, the monkey cages are beyond the enclosure of the menagerie. The most remarkable are the ouanderou or monkey-lion, the pig-tailed monkey, the papion, the drill, and the mandrill. A great number of monkeys have existed in the menagerie, and many have had young, of which several are still living. In general, however, the monkeys are not long-lived in captivity, and when, on account of the cold, their cages are kept shut, the noxious exhalations of the air generate diseases which are fatal; hence their number is continually varying; 6, the ostrich-house is circular, and covered with thatch; it is divided into several compartments, and serves for "the dwelling" of the ostrich, the crane of Senegal, which affords the fine feather called marabout, the Numidian crane, the crowned crane of Guiana, and a number of ducks and aquatic birds. With the crane of Senegal lives the tapir of Guiana, an animal of extraordinary strength. Towards the west is situated a park inhabited by the Corsican musimon, a species of sheep covered with

hair ; the African sheep with a large tail ; the *morvant*, with very long legs ; the *camelus Alpaca*, an animal very remarkable for the length and fineness of its wool ; male and female goats from Tartary, and one from India, of the true breed which supply wool for making the costly Indian shawls ; goats from Upper Egypt, to which the projection of their jaw gives a very singular appearance, and those of Nepaul, which are remarkable for having the curved forehead of the sheep ; and some goats which scarcely differ from the European species, but which may give rise to a new breed. Continuing along the walk towards the green-house, we reach a park with three divisions, towards the extremity of which is a building resembling a ruin. Two compartments are occupied by various animals, including the Alpine buck. In the third is a basin for swans, geese of various species, and ducks. Here also are the peacocks. To the south of this park, which is the lowest part of the menagerie, we see another, more elongated, extending from the green-house to the rotunda, sloping towards the north, and divided into five compartments. In the middle is a small picturesque building with four pavilions, each of which serves as a retreat to goats of Nepaul, and stags, and deer of different species. In the middle of a park opposite to the rotunda, is a shed encircled with wooden pillars, in which is a mule produced from an ass and a zebra. This animal is striped like the zebra, particularly on the legs and thighs. In front of one of the parks are three deep paved courts with cells, where bears afford much amusement to the public. In these pits are sometimes a number of wild boars, which generally unpave them. The menagerie having successively possessed a great number of foreign animals, which have been dissected, has given rise to most important researches in comparative anatomy. It has enriched the collections with many new species, and has enabled the zoologist to study the instinct, intelligence, and habits of animals ; the influence of education, confinement, domesticity, and change of nourishment ; the phenomena relative to their gestation, to the care which they take of their young, and to the development

and propagation of certain qualities, which in process of time constitute peculiar races.

CABINET OF NATURAL HISTORY.—The building which bears the name of Cabinet or Gallery of Natural History is 390 feet in length. It fronts the east on the side of the garden, from which it is separated by a court and an iron railing. The front, which has 55 windows on the first-floor, and the same number on the second, is divided into three equal parts. The middle part has a small projecting wing on each side. The ground-floor is composed of the porter's lodge, to the south, and of several rooms with doors and windows of iron grating, which open into the court. The largest of them contains models of agricultural implements, and is a lecture-room. The others serve as store-rooms for such objects as cannot be placed in the galleries; they are lower as they approach the hill, from the elevation of the soil in that direction; so that the ceiling, which is 12 feet from the ground on the south, is only three feet on the north. Large trunks of petrified wood are placed between the gratings. In the middle of the second-floor of the building is a very beautiful clock, of which we see the mechanism, as it occupies the space of a window, and is between two glasses. The interior of the cabinet is composed of seven rooms on the first-floor, and five on the second. The first-floor is devoted to geology, mineralogy, and the collection of reptiles and fishes. The second is occupied by the quadrupeds, birds, insects, shells, etc. Some of the semicircular sashes which give light from the roof, are raised and lowered at pleasure for the admission of air. Curtains are placed over the cases when not open to the public. The cabinet is divided into the following sections:—1, geological collection; 2, minerals; 3, mammalia; 4, birds; 5, reptiles; 6, fish; 7, articulated animals; 8, inarticulated invertebrated animals.

GEOLOGICAL COLLECTION.—On the landing-place of the stairs, by the side of the door of the first-floor, is a very large jointed basaltic column from La Tour, in the department of Puy-de-Dôme, surmounted by a beautiful pyramid of rock crystal, two feet six inches in diameter

at the base; the latter was found in Le Valais. Next to it are two jointed basaltic columns from the Giants' Causeway, in Ireland, and other irregular columns from St.-Sandoux, in Puy-de-Dôme. The first room contains the remains of vegetables and invertebrated animals which are found in a great number of strata. These remains, which almost all belong to lost species, are classed according to the date of the formations in which they are found. The greater number are accompanied by a portion of the rock which contained them. In this room are also several series of rocks. The fossil vegetables are placed in the cases to the left and those opposite to the entrance. The invertebrated fossil animals are in the cases to the right of the entrance. They are divided into three sections:—the zoophytes or radiated animals; the articulated animals; and the mollusca. In the other cases, which are at the bottom of the room to the right, are the several series of rocks. The second room contains a rich and numerous series of fossil vertebrated animals, and a general and methodical collection of the different formations which compose the mineral crust of the earth. This last collection is arranged in two large chests of drawers, 20 feet in length, placed in the middle of the room. The fossil vertebrated animals are divided into four grand sections: fishes, reptiles, birds, and mammalia. The fossil fishes occupy a great number of cases. The fossil bones of quadrupeds, birds, and reptiles, are opposite the windows. They include the teeth and bones of horses, elephants, the rhinoceros, the hippopotamus, and other animals. Some are remarkable for having been found in digging the canal de l'Ourcq. An astonishing specimen is part of the tusk of an elephant found near Rome, which at first sight we are tempted, from its size, to take for the trunk of a tree. Some hair with a portion of the skin of the antediluvian elephant that was found in the ice at the mouth of the river Lena, is preserved here as a very interesting specimen of that animal, which at the time it was discovered had still its flesh and skin on. In this room are also the fossil bones of birds and of tortoises, crocodiles, and an immense number

of reptiles. Here likewise is a beautiful mosaic table, formed of marbles found in Spain; a mass of meteoric iron, of immense size, that fell in the south of France; and a series of the strata which form the environs of Paris. The third room bears the name of rock-room, and principally contains a systematic collection of rocks, classed according to their composition and texture. There is also a very scientific geographical collection, as well as a collection of mineralogical specimens. In this room there are likewise several works of art—such as four large vases of Vesuvian lava, a large slab of greenish serpentine, a mirror of black obsidian, similar to those used by the Peruvians before their conquest by the Spaniards, and two curious slabs in mosaic work.

COLLECTION OF MINERALS.—The mineralogical collection is divided into four grand classes, according to the system of M. Haüy, viz.:—1, earthy substances, containing an acid, the salts of former systems; 2, earthy substances or stones; 3, inflammable substances; 4, metals. It occupies two rooms immediately following those devoted to the geological collection. The specimens are placed in cases. The first room contains the first two classes of minerals. Here are the carbonate, phosphate, fluuate, sulphate, nitrate, and arseniate of lime; a fine crystal of Icelandic calcareous spar; metastatic crystals from Derbyshire; satin spar; Parian marble; the lithographic stone; stalactite; sulphate and carbonate of barytes; the sulphate and carbonate of stronthian; the aluminous fluuate of silex or topaz (not the Oriental topaz), which furnishes several precious stones for jewellery; the nitrate of potash or saltpetre; the muriate of soda, or common salt; the borate of soda; the carbonate of soda; the muriate of ammonia, or sal ammoniac; the alkaline sulphate of alumine, or alum; and the alkaline fluuate of alumine or cryolite. Several of these specimens, particularly of the yellow, red, and white topaz, are remarkably beautiful. The second class of minerals, namely, that of stones or earthy substances, are hyaline quartz, including colourless rock crystal; violet rock crystal, or amethyst; the rose-coloured, or Bohemian ruby; the blue, the

yellow (or Indian) topaz ; the yellow-brown, or smoked topaz ; the dark-green, the dull-red (or *compostella hyacinth*) ; agates, among which we may distinguish chalcedony, cornelian, sapphirine, sardonyx, prase, and plasma ; quartz resinite, which shines like resin, and jaspers ; of the former, the most beautiful is the opal, and of the latter, the sanguine jasper ; the rarest precious stones after the diamond ; the corundum, including the ruby, topaz, and Oriental sapphire ; the chrysoberyl, the chrysolite, the emerald, the beryl, the cordierite, the euclase, and the garnet ; felspar ; the tourmaline, amphibole, and pyroxene ; lapis lazuli ; some large slabs of mica, called Muscovy glass, because it is employed in Russia instead of window-glass ; specimens of asbestos, or incombustible flax, which the ancients spun and wove into cloth ; and talc, interesting on account of its various uses. Before the stranger quits this room he should observe a superb vase of the brecciated porphyry of the Vosges, two very large groups of crystals of colourless quartz ; several cups of agate, chalcedony, and jasper of different colours, another of rock crystal, one of violet coloured fluete of lime, two of greenish jade, a vase of the same material, a small one of lapis lazuli ; a large and beautiful cup of limpid rock crystal, a numerous collection of small slabs of jasper, agate, and chalcedony, a row of small columns, of amethyst, some small cups of chalcedony, chrysoprase, and amethyst, with several cut precious stones, such as diamonds, Oriental rubies, Oriental sapphires, chrysolite, etc. Amongst a second collection of polished slabs, are variously coloured specimens of rock crystal, some facettied and others merely polished ; there are also several specimens of artificial precious stones ; different tomahawks of savages, a cup of red jasper, and a large spoon of greenish jade, which is considered a rare and precious object. The second room contains the inflammable substances and the metals. Of the former class the specimens to be noticed are, native sulphur ; some superb groups of translucent crystals ; a series of diamonds, rough and cut ; solid and liquid bitumen ; blackcoal, jet, and yellow amber. Of the latter, several pieces contain insects enveloped by the amber when in its liquid state,

without injuring their form; there is also a beautiful box of yellow amber. In the class of metallic substances are *platina*, the least fusible of all metals; specimens of gold and silver, among which should be noticed a piece of massive gold from Peru, which weighs $16\frac{1}{4}$ ounces; a fine specimen of native silver from Mexico; and the different combinations of silver with sulphur and antimony, and the carbonic and muriatic acids; specimens of mercury, or quicksilver; lead, in every combination of form and colour; the different varieties of copper; a numerous collection of *aerolites*, or stones which have fallen from the atmosphere; iron ores, which present beautiful specimens; various specimens of oxide of tin, zinc, and bismuth; arsenic, manganese, antimony, uranium, molybdena, titanium, tungsten, tellurium, and chrome. Some fine slabs of Florentine marble in this room should not escape the visitor's notice. Here terminates the collection of minerals, properly called, one of the most precious in existence, on account of the great number of choice specimens which it possesses, and the order in which they are distributed. The riches of this division of the institution were greatly augmented in 1825, by a present made by Charles X, of a fine mineralogical collection purchased by the civil list for 300,000 fr.; to which the extensive mineralogical cabinet formed at the Mint by the celebrated professor Sage has since been added.

COLLECTION OF MAMMALIA.—Ascending to the upper story of the Cabinet by the grand staircase to the right, we enter the rooms which contain the zoological collections; on the top of the staircase is a beautiful marble statue of Venus Urania, by Dupaty. The first three rooms and that at the farthest end contain the mammalia, arranged according to the system of baron Cuvier. The intermediate gallery is occupied by the birds and animals without vertebræ. The number of mammalia amounts to upwards of 1,500 individuals, belonging to more than 500 species. The 1st room contains the family of monkeys, including several species of the Ourang Outang; numerous families of apes, natives of the warmest regions of the ancient continent, which appear extremely

lively and active; the apes with long faces, called *cynocephali*, or dog-headed; the black ape, without a tail, from the Soloo islands; the howling apes, the sai, the sajou, the sakis or night-apes, numerous species of small monkeys, the lemurs, nearly allied to the apes, but having their muzzle as long as that of the fox, etc. Passing into the 2d room, we see the different species of bats, so remarkable for the form of their noses and ears, the length of their toes, and their membranous wings; the bears; the long-nosed coatis; the badgers; the civet of the Cape; the northern glutton; weasels; moles; the tenrecus; the hedge-hog; martins, and the sable whose fur is so valuable; the European and American otters, the most remarkable of which is the sea-otter; different varieties of dogs, and various species of wolves; numerous species of foxes, hyenas, seals (vulgarly called sea-calf), sea-lion, sea-elephant, the Arctic walrus (vulgarly called sea-cow), the armadillo of America; the manis, originally from India, where they in some degree represent the armadillo; the ant-eaters; the *orycteropus* or ground-hog; the American tapir, and another species of the same genus; the *ornithorynchus*, the large flattened muzzle of which resembles the bill of a duck; the *echidna*, which has a long muzzle terminated by a small mouth, like that of the ant-eater, and the body covered with spines like the hedge-hog; civet and genet cats, numerous species of the cat genus, comprehending lions, tigers, leopards, lynxes, etc. The third room contains numerous species of the mangouste, one of which is the ichneumon; the *didelphis*, or animals with a pouch, comprehending opossums, kangaroos, etc., the largest of which are the kangaroos of New Holland; the dasyura, the perameles, and the phalangers; the rodentia, to the number of 100 species; those most worthy of attention are the beaver, the dormouse, the hamster, the chinchilla, and the alactaga; 23 species of squirrels, among which is the flying squirrel; the aye-aye from Madagascar, so named from its cry; the porcupines; numerous species and varieties of hares and rabbits; guinea-pigs, rats, and mice. The last case of this room is filled by sloths.

After having passed through the gallery where the birds are placed, we enter the room which contains the order *ruminantia*. In the middle of the room are the male and female girafe (*camelopardalis*), the head of the former being 18 feet from the ground; the auroch, the dromedary, the camel, the Canadian stag, and the elk. In this room we see a young camel; the *vicunna*; a wild Peruvian animal; the *lama*, the only beast of burthen in Peru; the musk-deer; the *moschus pygmæus*, the smallest and most elegant of all ruminating animals; the common deer, and a species one-third larger from North America; the muntjac, from Java and Sumatra; the deer of the Ganges, and of Louisiana or Virginia; the white and red deer of Cayenne, the roe-buck in its black and white varieties, a male and female reindeer, several American deer; the caama of the Cape; the Barbary antelope; the steenbock, the plunging goat of the Cape, the stone leaper, the griesbock, the woolly antelope; the pasan and algazel of Buffon; numerous species of antelope; several varieties of the goat, among which is the ibex; various races of sheep, among which is a race originally from Persia and Tartary; the tail of this race enlarges from the insertion, and gradually transforms itself into a double lobe of fat, weighing from 15 to 20 pounds. These rooms, although spacious, being found inadequate to contain the whole of the collection of mammalia, a considerable number of the animals have been placed in a gallery on the ground-floor, through which the visitor passes upon leaving the museum by the extremity opposite to that where the principal staircase is situated. Here are the Arabian horse; the Baskir horse, covered with long white hair; the zebra; the quagga; male and female elephants; the one-horned rhinoceros of India, the two-horned rhinoceros of Sumatra, the two-horned rhinoceros of the Cape; the unicorn of Java; the hippopotamus of the Cape; the foetus of a whale, a porpoise, a large dolphin; etc. Many of the larger animals of this rich collection were alive in the menagerie.

COLLECTION OF BIRDS.—On leaving the gallery of ruminating animals, we re-enter that of birds. This gallery

is adorned with bronze busts of Louis XVIII, Charles X, and of Linnæus, Fourcroy, Antoine Petit, Winslow, Tournefort, Adamson, and Daubenton. The collection comprehends upwards of 6,000 individuals belonging to more than 2,300 different species. Almost all are in a perfect state of preservation, and such means have been found of preparing them that they never change. There is not so numerous a collection existing any where *else*. The gallery which contains it is divided into 57 cases with shelves, on which the birds are arranged in a manner best adapted to their display. To the left, on entering the gallery from that of the ruminating animals, we see the vulture genus, including the different ages of the king of vultures; the numerous species of diurnal birds which Linnæus united under the generic name of *falco*, and which comprehends the eagle, the osprey or fishing eagle, the great American harpy, the short-tailed falcon, the secretary of the Cape, the male and female astur, the sparrow-hawk, the musical falcon, the buzzard, the kite, the ternis, the pygargus, which deserves peculiar notice as the Egyptians embalmed and worshipped it after its death; the honey-buzzard, the common falcon, the jer-falcon, the hobby-falcon, and the *falco-cærulescens*, which is the smallest of all birds of prey; next come a considerable number of species of the nocturnal birds of prey, comprising the grand-duke, the lesser-duke, the *ulula*, the common owl, the little-duke or *scops*, the Cape-owl, the great American owl, and the owl with naked feet; and the beautiful and numerous family of parrots, divided into cockatoos, lorys, aras, parrots, and perroquets. We then see the *toucans*, whose bills are of an enormous size, the wry-necks (*yunx*), and the woodpeckers; the cuckoos, among which should be noticed the blue cuckoo of Madagascar, the copper-coloured cuckoo of the Cape, and the golden and klaas cuckoos; the indicators of the Cape; barbets; the numerous family of the shrikes, of which there are some remarkably beautiful foreign species; the breves from India, adorned with the most beautiful colours; the ant-thrushes, which live on enormous ant-hills in the forests and deserts of America; the merlins, includ-

ing the common blackbird, the white blackbird; the rose-coloured thrush; the mock-bird, the singing-thrushes, the azure thrush of Java; the white-breasted thrush from Senegal, and the guinea-thrush or magpie of Paradise; the grakles, the orioles, and the lyra, whose tail is remarkable, being composed of three sorts of feathers; the *philedons*; the *motacillæ*, comprehending the stone-finches, the warblers, the bull-finches, the wrens, and the wag-tails. The most celebrated are the nightingale, the robin-red-breast, the reed-warbler, and the golden-crowned wren. Next come the drongos, the cotingas or chatterers; the numerous family of the fly-catchers; several birds worthy of attention from their rarity and beauty; many species of the genus *tyrannus*, the uphones, the tanagers of America, the manakins from the equinoctial forests of America; the titmice, and the goat-suckers; the latter have the light soft plumage of the nocturnal birds, and their mouth is so wide that they can swallow the largest insects; the numerous genus of the swallows, the larks, the starlings, and the *cassicus*. The nests of the latter should not escape observation. Farther on are the numerous family of buntings, sparrows, linnets, gold-finches, widow-birds, grosbeaks, bull-finches, cross-bills, and beef-eaters; the rollers, the Indian grackle of Java, the birds of Paradise, the jays, different species of pies and crows; the sky-blue pie of Paraguay, and the pie from the Brazils, present beautiful colours agreeably distributed; the hoopoes, the creepers, and the humming-birds; some of the latter are not more than an inch in length, and are remarkable for the beauty of their colours and the elegance of their forms; their nests are placed by their side. We then meet with the king-fishers and horn-bills; the tour acos and musophaga, or plantain-eater, African birds; the numerous varieties of the domestic pigeon and the cognate species, several of which are highly deserving of attention; the peacocks prepared so as to display the magnificence of their plumage; the turkeys; the hoccas from the warm countries of America, analagous to turkeys; the quans or jacoos; the napaul, or horned-pheasant from Bengal; different races of

domestic fowls, and several wild species from India, and the Moluccas; the pheasant-genus, among which are the golden-pheasant from China, a superb bird called the Argus-pheasant, the impeyan-pheasant, the crested-pheasant, and the roulol; the guinea-fowls; the numerous family of the grouse; the ostriches; the cassowaries, that of Asia has a prominence on the head; the other comes from New Holland. Next come the bustards, the plovers, the lapwings, the oyster-catchers, and the ibis, the most celebrated species, being that worshipped by the Egyptians. Two mummies of the ibis brought from Egypt have been placed here; the one has still its bandages on; from the other they have been removed to exhibit the feathers, which are well preserved. We then see the god-wits; the woodcocks; the snipes; the ruffs; the reeves; the turn-stones; the sand-pipers; the boat-bills; the heron; the bittern; the crane genus, including the sun-bird; the agawi or trumpeter of south America; the royal or crowned crane; the storks; the open-beaks; the tantali; the jabirus; the spoon-bills; the rails; the jacanas; the screamers; the water-fowls; sea-partridges; flamingoes; the coots; the sultans, remarkable for the beauty of their plumage; a rare bird known by the name of the scabbard-beak; colymbi; guillemots; the *alca criscatella*; penguins; the tempest-birds; the stormy-petrels; gulls; sea-mews; sea-swallows; cut-waters; a large bird called the Cape-sheep, on account of its size, colour, and gregarious habits; the pelicans; the cormorants; the frigate-birds, whose wings measure from 10 to 12 feet; the tropic-birds, called also straw-tails, on account of the two long beardless feathers in their tail; the numerous family of swans, geese, ducks, and the *mergus*; the most remarkable of which are the black swan of New Holland, a black-necked swan from the Brazils, the bernacle-goose, the Egyptian-goose, the eyder-duck, the musk-duck, the Carolina-duck, and the fan-water fowl from China. Here terminates the collection of birds, which for elegance, richness, variety of forms and brilliancy of colours equals all that the imagination can conceive as beautiful. The centre of the gallery is occupied by a set of

cases in which the animals without vertebræ are arranged. We shall notice them after we have seen the collection of reptiles and fishes which are on the first-floor. On the walls of the staircase, which leads to the two rooms below, are expanded the skins of large serpents of the *boa* genus, the colours and scales of which are well preserved.

COLLECTION OF REPTILES.—Reptiles do not arrest our attention in an equal degree with birds, either by their elegance of form or variety of colours; and the brilliant speckles, which embellished many of them whilst they were living, have completely faded since their death. But the singularity and variety of their forms, and their different properties, some fatal to life, and others capable of being rendered subservient to the wants of man, give to the animals comprised in this collection a high degree of interest. This collection of reptiles is unquestionably the richest in the world. It consists of 1,800 individuals, belonging to more than 500 species. Reptiles are divided into four orders, namely *chelonians* or tortoises; *saurians*, which comprehend the crocodiles, lizards, etc.; *ophidians* or serpents; and *batracians*, to which the toads, the frogs, the salamanders, etc. are referred. Of the first three orders there are some too large to be placed in the cases, and they have therefore been suspended from the ceiling or the wall. Among these should be noticed the leather-tortoise or lute of the Mediterranean; the green-tortoise; the *caretta* which furnishes the tortoise-shell employed in the arts; the great emyd from Cayenne; the soft tortoise of the Nile; the *testudo radiata*; the *testudo fimbria*; the crocodile of the Nile; the crocodile with a slender muzzle; the gavial or long-muzzled crocodile; the bicarinated crocodile from India; the pike-muzzled caiman; the caiman with bony eyelids; the ouaran of the Nile; the dragon of Cayenne; the safe-guard of America; the iguana of South America; the boas; the pithons; the rattle-snake; the yellow or spear-headed viper, and the lachesis of Cayenne. Round the room are land-tortoises, fresh-water tortoises, box-tortoises, the soft-tortoise of the Nile, the soft-tortoise of America,

the crocodiles, the lizards, the *lacerta stellio*, the *cordyla*, the *agames*, the basilisks, or long-tailed lizards, the dragons, the *inguanas*, the *anolis*, the *geckos*, the cameleons, the scinks, the slow-worms, the boas, the pithons, the ringed-snake, the French-snake, the smooth-snake, the dun-snake, the Esculapian-snake, the *ibiboca* of India, the coach-whip, the iridescent-snake, the long-snouted snake, the *hydrus*, or water-snake, the rattle-snake, the spectacle-snake, the common viper, the horned-viper, the *cascilia*, the green and brown frog, the bull-frog, the Cayenne frog, the tree frog, the common toad, the rush toad, the alliaceous toad, the toad of Surinam, the salamander, the triton, the crested-triton, the axolotl of Mexico, the anguine siren, and the eel-shaped siren. Most of the reptiles are preserved in spirits of wine.

COLLECTION OF FISHES.—This collection comprehends about 5,000 individuals belonging to more than 2,500 species: of each species it generally possesses one preserved in spirits of wine. The dried fish have been varnished, which has preserved their colours. In the gallery of the ground-floor, among the quadrupeds, is the basking shark (*squalus maximus*). In the cases we meet with the lamprey, the shark, the dog-fish, the white shark, the hammer-headed shark, the saw-fish, the long-ray, the torpedo-ray, the torpedo with five spots, the marbled torpedo, the torpedo of Galvani, the thorn-back, the rough ray, the pearly ray, the *chimæra* or king of the herrings, the *chimæra* of the Antarctic seas, the sturgeon, the foliated polyodon, the sea porcupine, the moon-fish, the file-fish, the trunk-fish, the pipe-fish, the sea-horse, the *pegasus*, the salmon, the trout, the smelt, the grayling-salmon, the *piraya* of South America, the herring, the sprat, the anchovy, the king-fish of the Carribbee Islands, the sabre-fish, the gigantic vastrea, the bony scaled pike, the polypteri, the common pike, the flying-fish, the mormyri, the gar-pike, the carp, the barbel, the bream, the tench, the gold-fish of China, the *gonorhyncus*, the loche, the *anableps*, the family of the cyprini, the family of the *siluroideæ*, the cod, the whiting, the hake, the burbot,

the grenadier, the flounder, the turbot, the dab, the sole, the family of the *discolobi*, the eel, the *gymnotus*, the electrical gymnotus, the giorna, the cepedian-gymnetrus, the garter-fish, the blenny, the goby, the sea-wolf, or sea-cat, the *periophthalmi*, the *sillagones*, the *callionymi*, the rainbow-fish and other species of the *labrus*, the parrot-fish, the family of the *sparoideæ*, the family of the perch, some of which are very curious; the mackarel, the tunny, the sea-crow, the stickle-back, the pilot, the sword-fish, the dolphin, the sea-unicorn, the chætodon, the *toxote*, the *polynemi*, the *fistularia*, and the *centrisci*.

COLLECTION OF ARTICULATED ANIMALS WITHOUT VERTEBRÆ.

—This collection consists of about 25,000 species, and is divided into five classes, namely:—the *crustaceæ*, the *arachnides*, the insects, the *annelides*, and the worms. On entering the gallery of the birds by the small staircase, we must turn to the right to reach the saloon of the carnivorous quadrupeds. The crustaceous animals are placed vertically in the upper part of the cases which stand in the middle of the room. Those which were too large to enter the frames are placed in glazed boxes on the cornices of the cases which contain the carnivorous animals. Among them are a series of lobsters, craw-fish, and crabs. In the cases in the middle of the room are crabs of various species, scorpions, spiders, centipedes, beetles, cockchafers, earwigs, cock-roaches, camel-crickets, locusts, dragon-flies, common flies, bees, butter-flies, caterpillars, moths, lantern-flies, bugs, plant-lice, water-scorpions, gall insects, cochineal insects, gnats, gad-flies, fleas, leaches, *piscatoria*, the family of the *maldanææ*, and intestinal worms, among which are some taken from the human body, the horse, the sheep, and the human liver.

COLLECTION OF INARTICULATED ANIMALS WITHOUT VERTEBRÆ.

—This class comprehends the shells, the echini, and the polypi. The animals belonging to certain shells are preserved in spirits of wine; those of a large size, as also the naked mollusca, are placed at the bottom of the third division of the chest of drawers, immediately after the collection of insects. The mollusca form two

divisions : univalves, or those whose shell is formed of only one piece ; and bivalves, or those whose shell consists of two pieces. The first division consists of aquatic and terrestrial ; but all those of the second are aquatic. Among those most entitled to notice are the nautilus, the ammonite, the belemnite, the cone, the olive, the cypræa, the ovula, the music-shell, the Chinese parasol, the razor shell, the rising sun, the tridachna, the ducal mantle, the sole, the bishop's mantle, the saddle oyster, and the duck's bill. Besides the shells enumerated, the conchologist will find an almost infinite number of others remarkable for their form or colours. Next to the shells are the *tuniciers*, marine animals without heads, and not symmetrical. Then come the *radiaria*, including the starfish, and the Medusa's heads. The *echini* or urchins have a calcareous shell covered with long spines, and pierced with a great number of little holes. Of this collection, as well as that of the *polypi*, the number of specimens is extremely great. Of the tubipores, madrepores, millepores, corallines, and sponges, the variety is very complete.

CABINET OF COMPARATIVE ANATOMY. — For this collection, incomparably the richest in existence, the Museum is indebted to the unwearied exertions of Baron Cuvier, by whom it was arranged, and under whose direction most of the objects were prepared. The number of rooms is 15. The 1st, on the ground-floor, contains skeletons of the horse, the ass, the zebra, the quagga, the American wild-boar, several species of the tapirus, among which is one from the East Indies, the common hog, and several rhinoceroses, including two from Sumatra, one from the Cape, and another from India. In the next room are skeletons of the male and female elephant from India, the African female elephant ; the hippopotamus from the Cape, and one from Senegal ; the rhinoceros from Bengal, three from Java, other skeletons of the rhinoceros ; that of a camelopard more than 14 feet high ; and those of the bear, dog, wolf, lion, tyger, hyæna, panther, seal, and dolphin ; among the latter are dolphin of the Ganges, the *delphinus globiceps*, the

manati or sea-cow, the ikan-dugung, and a sea-cow brought from the Polar regions by Captain Parry. In the middle of the room are three whales from the Cape. On each side of the window, at the upper end of the room, we see the head of a whale and that of a cachalot, each 14 feet in length. An entire skeleton of the latter, more than 60 feet long, is seen in the adjoining court. To the left of this large gallery, and parallel with it, are three others filled with skeletons of ruminating quadrupeds. In the 1st, are those of the buffalo, the ox, sheep, goat, and antelope; in the 2d, those of the stag tribe, including the elk, etc.; and in the 3d, those of the dromedary, lama, camel, and vicunna. By retracing our steps and crossing the gallery containing the whales, we enter a room occupied by human skeletons of different ages and nations: among them, we remark that of an Italian with one additional lumbar vertebræ; that of an ancient Egyptian prepared from a mummy; the skeleton of a Boschisman female, known as the Hottentot Venus*; that of Bebé, the celebrated dwarf of Stanislaus king of Poland, that of the young Egyptian who assassinated Gen. Kleber; and also a model in wax of the skeleton of a woman named Supiot, whose bones had become so soft that they were all distorted. A series of foetal skeletons shows the growth from the first month of conception to the birth. On the shelves we see on one side human skulls, from one day old to a hundred years; and on the other, skulls remarkable for their conformation, most of them brought from the Catacombs. On tables in the middle of the room are several heads of the elephant from Asia. From the walls of the staircase leading to the first floor are suspended many heads of the horse, the stag, the dolphin, the hippopotamus, and several species of the ox tribe. The first room above stairs is devoted to a series of entire heads of vertebrated animals, a great number of those of the human species, Europeans, Tartars, Chinese, New Zealanders, Negroes, Hottentots, and of several American nations; all the monkeys, among

* The skull of this woman was stolen in December, 1827.

which is an old and a young ourang-outang; a considerable number of the carnivorous animals, among which are several species of the seal; the sea-unicorn, the Ethiopian wild boar; elephants, one of which has been sawn, to show its internal structure; several rhinoceroses; three camelopards, and a great number of buffaloes. Near them is the skull, found in an Egyptian tomb, of the *bos apis*, which was an object of worship. The 2d room on the same floor contains, on the right, heads of birds, fishes, and reptiles, among which are three of the crocodile of the Ganges. The remainder of this room, as well as two smaller ones at the bottom of the staircase, which serves as a second entrance to the cabinet, are occupied with separate bones for the purpose of study. In glass cases are placed all the bones of which the head is composed; and the visitor will be astonished at the prodigious number of bones that form the head of a fish. In other cases are sternums of birds and skeletons of monsters. In some of the adjoining rooms are series of all the large bones and the vertebræ of different animals. In the 3d room are skeletons of the small quadrupeds. Above the cases are affixed to the wall the horns of the *ruminantia*; and on both tables are methodically arranged a complete series of teeth from man to the horse. In the 4th room we see the skeletons of birds. Those which most deserve our attention are the African and American ostriches; the Indian cassowary; the emu of New Holland; the skeleton of an ibis, taken out of a mummy; and the skeletons of humming birds. The last two cases contain the tortoises, among which is a very large specimen of the sea, and also one of the Indian land tortoise. The series of teeth, beginning with those of the horse, and terminating with those of fishes, is here continued in small boxes placed on the tables. Above the cases we see the skeletons of four large crocodiles; and, near one, bracelets which were found in the stomach of the animal, and which must have belonged to an Indian woman. The skeletons of the reptiles, such as lizards, serpents, toads, frogs, and salamanders, and a great number of species of fish, occupy the cases in the 5th room. On the top of the

cases are two skeletons of the *boa constrictor*, one 19 and the other 15 feet long, brought from Java; those of a shark and of a sword-fish from the Mediterranean; and a series of snouts of the saw-fish; and jaws of several species of sharks, the ray, etc. On the tables in this room are the dried larynx, and hyoid bones of birds and quadrupeds. The 6th room is devoted to myology. In the centre is a cast of the human body deprived of the skin, with the muscles painted of the natural colour. The cases on one side display small flayed figures in wax of human arms and legs. On the other are two small statues of horses, and the limbs of many quadrupeds; and in the remaining cases the dissected muscles of several animals preserved in spirits. The 7th room contains the organs of sensation. The larynx and trachea of birds are also seen on the tables of this room. The cases contain flacons in which are preserved in spirits a series of brains and eyes; also the bones of the ear of all animals, from man to reptiles and fish. We also see here well-prepared specimens of skins, furs, feathers, scales, nails, and hoofs; others of the tongue, nostrils, and different preparations of the nervous system; and a few heads of New Zealanders, with their tattooed skin dried on them. Preparations of the viscera in general, but more particularly those belonging to the function of digestion, are placed in the eighth room. In a large glass case is a model in wax of a child, 12 years old, with the breast and abdomen laid open, to show the relative situation of the viscera and of the intestines, and in another that of the anatomy of the hen, exhibiting the several periods of the formation of the egg, as well as the internal organs of the fowl. The 9th room is devoted to the organs of circulation, and those of the different secretions. It contains a series of hearts of mammalia, reptiles, and fishes; some injected preparations; a great number of dissected tongues and larynxes; the glands belonging to several parts of the body; swimming bladders; the organs of generation; and some very delicate foetal preparations of viviparous and oviparous animals. On the table there are injected and dried viscera. The 10th and last room contains a

series of monstrosities and fetuses of different ages; preparations of different orders of mollusca; articulated animals and zoophytes; and preparations of shell-fish in wax. In January, 1828, the preparations amounted to 11,802, of which 6,410 were dry, and 5,392 preserved in spirits.

BOTANICAL GALLERY.—This collection is placed in three rooms of a building at the foot of the labyrinth, and near the gate leading to the rue de Seine. On the staircase is a palm tree, round which a bind-weed is entwined. The 1st, or wood-room, contains divers specimens of epidermis, bark, roots, stems, thorns, pith, etc., and several very interesting collections of wood. The 2d, or herb-room, contains a general herbal, consisting of about 25,000 species of plants. This herbal was founded by Vaillant, and has been gradually augmented by the plants collected by Commerson, Dambe, Macé, Poiteau, Leschenault, etc. Here also are special herbals of New Holland, Cayenne, the Antilles, the Cape, India, Egypt, etc. This room possesses also special herbals, which served as the model for printed works; such as that of Michaux; that of the Plants of France, by M. de Candolle; that of M. de Humboldt, etc. The ancient herbal of Tournefort, arranged and ticketed by his hand, or that of Gundelsheimer, has been carefully preserved. The stranger will not forget to notice here two fine collections of the mushroom family, in wax: the one presented to the museum by the emperor of Austria, and the other by Charles X. The latter was executed by De Pinson, and is valued at 20,000 fr. A collection of models of foreign fruits, in wax or plaster, is also entitled to attention. The 5th, or fruit-room, contains 20 glass cases, 12 of which are filled with fruits, preserved dry, or in spirits of wine; in the others are various productions used in medicine or the arts. The ancient collection of drugs of the Garden of Plants, with considerable additions, is kept in this room.

LIBRARY.—The library occupies a separate building contiguous to the railing which separates the garden from the court. It is composed of works upon natural history. Most of the printed works are to be met with

in every public library, but the manuscripts, accompanied with original designs and the magnificent paintings upon vellum, form an unrivalled collection. The number of volumes is about 15,000.

The Cabinet of Natural History is open to the public every Tuesday and Friday, from three o'clock to six in the summer, and from three until dark in the winter. Strangers may enter the Cabinet of Natural History on other days, and obtain admission to the Cabinet of Comparative Anatomy, the Botanical Gallery, etc., upon applying for tickets at the office of the *Administration*, which is situated near the labyrinth, the only formality required being the production of their passports. The gates of the Menagerie are open every day, from eleven o'clock till six in the summer, and from eleven till three in the winter. The library is open to the public every day during the period when lectures are delivered; and three times a week during the rest of the year. The garden is open daily.

CABINET DE LA MONNAIE DES MÉDAILLES,

See page 242.

GALERIE DU DUC D'ORLÉANS,

See page 179.

GALERIE DU DUC DE BORDEAUX,

See page 203.

GALERIE SOMMARIVA,

See page 274.

CABINETS DE MINÉRALOGIE,

See pages 448 and 513.

CABINET D'ANATOMIE,

See pages 433 and 524.

MUSÉE DES MONUMENS FRANÇAIS,

Rue des Petits-Augustins.

This museum no longer exists. The buildings are occupied by the École des Beaux-Arts. (*See page 449.*)

MUSÉE D'ARTILLERIE,

Place St.-Thomas-d'Aquin.

This museum, established in an ancient convent of the Jacobins, was originally formed of arms from the garde-meuble de la Couronne, the chateau de Chantilly, and other extensive armories. It contained many thousand muskets, sabres, swords, poniards, maces, etc., of all ages and countries. Among the most rare objects were suits of armour of several of the kings of France; some suits of female armour, among others that of the maid of Orleans; and a small prayer-book which contained a pistol in the interior. During the late general war, the treasure of the museum was greatly augmented by the spoils of the enemy.

In 1814, the museum was much diminished by the removal of arms claimed by the allied powers. During the Hundred Days it was re-established; but, in 1815, according to Dulaure, the Prussians carried off 580 chests of arms.

The remains of this museum are curious, and although far inferior to the armory in the Tower of London, it will well repay the stranger for a visit. The collection occupies five galleries; one of which contains suits of ancient armour; and the four others, arms, models of arms, machines, and instruments used in the artillery service, etc. The 1st gallery is ornamented with handsome columns in stucco, which divide it into three parts. The first division presents suits of armour worn by knights between the beginning of the reign of Henry IV and the end of that of Louis XIV; in the 2d, are those of the age of Francis I, between 1500 and 1589; and in the 3d, those of knights who died before the year 1500. In the other galleries, which are numbered 1, 2, 3, and 4, are racks opposite the windows, in which

are arranged small arms, ancient and modern. The most curious and costly articles are in three glass cases, in the galleries Nos. 1, 3, and 4. Along the sides, next the windows, are rows of tables presenting models of cannon, gun carriages, military equipages, machines, instruments, etc. Upon the floor under the racks are models of large dimensions. On the piers between the windows are placed an assortment of various instruments.

At the entrance of the galleries the visitor may observe, among other objects, a helmet worn by the connétable, Anne de Montmorency, and the cuirass of the great Condé. In the 1st division of the principal gallery:—the fine suit of armour made at Brescia, and presented by the republic of Venice to Louis XIV, in 1688; the sword, helmet, and other remains of the armour of Henry IV; and suits of Ernest Augustus, elector of Hanover, who died in 1698; of Turenne; the father and mother of Turenne; the connétable Lesdiguières; the count de Soissons; Frederick V, king of Bohemia; the brave Crillon; marshal de Biron; the duke de Mayenne, chief of the *ligue*; and many others. In the 2d division, Francis I appears in full armour on horseback; on the pedestal are bas-reliefs representing the battle of Marignan. The suits here are of Louis XII; Charles IX; the duke de Guise; Louis, prince de Condé, uncle of Henry IV; the connétable Anne de Montmorency; the connétable de Bourbon; the chevalier Bayard; and a richly ornamented helmet, believed to have been presented to St. Louis by the sultan of Egypt, about the middle of the 13th century. In the 3d division is the armour of Godefroy de Bouillon, king of Jerusalem; Charles VII; Louis XI; Charles VIII; Joan of Arc, the maid of Orleans; Jean-sans-peur; Charles-le-Téméraire, duke of Burgundy; and many others. Some of the suits date as early as 778. At the extremity of the gallery are two trophies of arms composed of pieces of rich and costly execution; and on brackets near them two ancient helmets, one of which is attributed to Attila, who died in 453; the other, on which are some verses of the Koran in Arabic

characters, is believed to have belonged to Abderame, killed by Charles Martel, in 730.

In the glass case of the gallery No. 1, among many curious objects may be noticed :—swords of Charles VIII, Louis XI, Francis I, and the connétable Duguesclin; a powder-flask of Charles IX; a pair of pistols of Henry III; a musket of Louis XIII; and a buckler of the earl of Richmond, afterwards Henry VII of England. The glass case of the gallery No. 3, presents a gun of Louis XV; a fine collection of Turkish, Persian, and Thibetian arms; a great number of pistols, muskets, etc.; and specimens of French, English, Portuguese, and other arms. In the glass case of the gallery No. 4, are a multitude of rare and curious objects; and the stranger will not fail to notice the poniard with which Ravallac assassinated Henry IV.

Strangers are allowed to visit this highly interesting museum, on Thursdays and Saturdays, from one to three o'clock, upon obtaining tickets, which should be applied for by letter, addressed to *Monsieur le Directeur*. Catalogues may be bought at the museum.

CONSERVATOIRE ROYAL DES ARTS ET MÉTIERS,

No. 208, rue St.-Martin.

M. Gregoire, bishop of Blois, a member of the National Convention, was the first who suggested the idea of forming a national repository of machines, models, drawings, etc., for the improvement of machinery, and implements connected with manufactures, agriculture, and other branches of industry. The formation of this establishment was ordained by a Conventional decree of the 19th Vendemiaire, an III (October 10th, 1794), and a committee, of which M. Gregoire was president, was appointed to carry it into execution; but it assumed little importance till 1798.

There previously existed in Paris three repositories of machines. At the Louvre were those which M. Pajot d'Ozembray presented to the Academy of Sciences, and which had been considerably augmented by that learned body. At the Hôtel de Mortagne, rue de Cha-

ronne, were 500 machines, bequeathed to the government in 1782, by the celebrated Vaucanson. Another repository was in the rue de l'Université, and contained a numerous collection of agricultural implements of all countries. These three repositories were formed into one by a decree of the Council of Five Hundred, dated the 17th Floreal, an VI (May 4, 1798), and established in the buildings of the ancient abbey of St.-Martin-des-Champs. Various changes were afterwards effected in this establishment. In 1810, a gratuitous school was formed to afford instruction in drawing the figure, ornament, and structure of machines—in arithmetic, algebra, geometry, descriptive geography, the application of these various branches of the mathematics to timber and stone-cutting, and the calculation of machines. By a law of the 17th Vendemiaire, an VII (October 8, 1798), all persons to whom patents were granted were bound to deposit at the Conservatoire des Arts-et-Métiers their original patents, together with the description, plans, designs, and models relating thereto; and the Conservatoire was authorised to have them printed, engraved, and published.

In 1817, the repository was completely reorganized, and a Council of Amelioration, consisting of five members, was established. By a royal ordonnance, dated November 25, 1819, three courses of public and gratuitous lectures were founded, two of which relate to mechanics and chemistry applied to the arts, and the third to manufacturing processes. By another ordonnance of August 31st, 1828, the Council of Amelioration, which had been abolished, was re-established.

The *Conservatoire* is divided into two parts; the one *public* and the other *private*. Of the *public* division, the following are the principal rooms:—

1.—A vestibule, formerly the church of the abbey, contains the most bulky machines, such as Bramah's fire-engines, hydraulic machines, fire-escapes, Montgolfier's balloon, the plaster cast which served as a model for the statue of Louis XIV, in the Place des Victoires, an enormous carriage for transporting columns and statues, agricultural implements, an English mangle, etc.

2.—A small room containing models of architecture, viz.:—the Palais de Justice, the Place du Palais de Justice, the École de Droit, a gothic building, and a church.

3.—A vaulted room, chiefly containing models. To the right is a collection of agricultural implements, such as ploughs, harrows, and thrashing-machines; to the left are various bee-hives, a correct model of the famous machine of Marly, and other hydraulic machines; in the centre are models of windmills, wine, sugar, oil, and cider presses, steam-engines, a Swiss peasant's house, etc.

The first and second rooms communicate with two large galleries, containing looms, carding-machines, and spinning-jennies, among which are Vaucanson's famous machines for spinning silk. These rooms conduct to the grand vestibule, in which is a clock of a rare but not very elegant structure, which sets in motion an organ, and has an armillary sphere on the top. In this vestibule are busts of Archimedes and Vaucanson, and a group of Dedalus and Icarus, by Rutzhiel. It affords a phenomenon in acoustics. A person close to the wall on one side, may distinctly hear the whisper of another placed on the opposite side. A magnificent staircase, on which is a curious time-piece by Breguet, leads to the large galleries, which are 172 feet in length.

In the first gallery, on entering, are numerous architectural models, machines used in foundries, models of vessels, steam-boats, levers, sawing-machines, brick and tile-kilns, potteries, lead-works, etc., on a reduced scale of exact proportions; beyond, in a parallel line, is another gallery, containing stills, culinary utensils, chimneys, machines for preparing silk, wool, hemp, and cotton, various specimens of printing types, a turning-machine made by Merklein for Louis XVI: several objects, in glass cases, turned by the celebrated Bateau; a small table with a picture in a vertical position, which, on regarding a mirror, formerly placed on the circle at the opposite side, produced a correct likeness of Louis XV; two large engravings of the Trajan and Antonine columns at Rome; a repaired looking-

glass, which had been broken in four pieces; a velvet imitation of Raphael's Magdalen, perfectly transparent, woven by Gregoire, which deserves the attention of the curious; and different looms. Among various curious locks, is the model of a door with mechanism which detains the robber, and alarms the inhabitants by snapping a pistol. On the side of this gallery are samples of silk, wool, cotton, hemp, lace, embroidery, velvets, ribands, paper-hangings, hardware, etc.

The *private* collection is contained in seven spacious apartments, and comprises some indifferent specimens of English manufactures, notwithstanding which, no French article is exhibited near them. The room in which they are deposited is never shown except the visitor asks for the *Salle des échantillons Anglais*, and even then he is not allowed to enter unless he represents himself to be a manufacturer. Among the philosophical and astronomical instruments is a large machine made in England, and obtained by general Andreossy, in 1802. As a proof of its perfection, whenever the French Board of Longitude desire an instrument made with great precision, it is first brought to this establishment to have divisions drawn on it by this machine. Matrices and different instruments used in type-foundries, stereotype-plates, moulds for making the paper of the once famous *assignats*, dyes for coining, etc., are also to be found here.

Upon the whole, the disposition of this establishment is more remarkable than the objects it contains. Nearly all the machines are old inventions, and a stranger would search in vain for any newly invented machine for which a patent has been granted, as they are all either models or drawings, and placed in a room to which admission cannot be obtained.

No patent is granted for a longer period than 15 years, but if at the expiration of that time the patentee desires a renewal of his patent, a proportionate sum is demanded for the privilege. When a person wishes to become acquainted with the inventions whose patents have expired, he applies to the Director of the Repository, who admits him to see the model or a design of the machine in

the library of the establishment. This library, consisting principally of the archives, and works relating to the arts and sciences connected with the establishment, is only public for such purposes, and strangers can with difficulty gain admission.

Pupils are admitted to the school by the authority of the Minister of the Interior, at the request of the prefects of the departments, or the mayors of Paris. Connected with this establishment are likewise two royal schools of arts and trades established at Chalons and Angers. Their special object is the education of youth who will join a practical knowledge of the mechanical arts with enlightened theoretical instruction. The pupils, to the number of 450, are nominated by the king, and supported either wholly or in part at the expense of the state. Boarders, however, are admitted.

All things considered, this museum is interesting, instructive, and valuable. It is a collection peculiar to the metropolis of France, and cannot fail of producing the most beneficial effects. Undoubtedly it has diffused an extensive knowledge of mechanics, and a skilful adaptation of the simplest instruments to the most complicated purposes; but the peculiar character of the nation has confined this to trifling objects, while those higher branches of the arts, which are connected with the support and comfort of human life, have been comparatively neglected.

The *public* rooms are open on Thursdays and Sundays from ten o'clock till four. Strangers may obtain admittance every day from twelve till four, upon producing their passports. Admittance to the *private* rooms may be obtained, by addressing a letter of application to *Monsieur le Directeur du Conservatoire des Arts et Métiers*.

A catalogue of the contents of both divisions may be bought of the porter.

CHAPTER XVIII.

THEATRES, PUBLIC GARDENS, AMUSEMENTS,
ETC.

The drama in France and England is coeval, and took its rise in both countries from the mysteries or sacred dramas, which were represented by pilgrims returned from Judea. In Paris a company was formed, which took the name of *Confrères de la Passion*, who, for a long period, performed with success. With sacred subjects were associated indecent gestures and licentious allusions of the most revolting description. The interest inspired by the novelty of the representations given by the *Confrères de la Passion* having subsided, they united with a new troop called *Enfans sans souci*, who acted farces enlivened with songs. About the year 1570, several Italian companies came to Paris, but their representations exciting the jealousy of the *Confrères de la Passion*, whose privileges were always highly respected by the *Parlement*, their continuance was not of long duration. Shortly afterwards the French stage began to assume a degree of importance it had never before attained. Mairet's Italian tragedy of *Sophonisba* was translated into French, and, under Henry IV, Alexander Hardy, a fertile dramatic writer, made his appearance. Cardinal Richelieu caused two theatres to be erected in his palace, in which were performed tragedies, tragicomedies, or heroic-comedies, composed by the cardinal with the assistance of Corneille, Rotrou, Colletet, and others. The French stage is deeply indebted to Rotrou, and more particularly to Corneille, for the redemption of tragedy from a state of barbarism, and its advancement to a high pitch of perfection. It was, however, long before this period that the immortal Shakspeare rose, and produced those dramas which gave to the English stage a character from which it has never departed.

About the year 1650, some young men, at the head

of whom was Molière, undertook to form a company of itinerant actors, and erected a theatre, which they called *Théâtre Illustré*. In 1658, they performed before Louis XIV, who, being satisfied with the representation, gave them a gallery in the Hôtel du Petit-Bourbon for a theatre. In 1660, they removed to the Théâtre du Palais-Royal, built by cardinal Richelieu, and assumed the title of *troupe royale*. Molière first introduced real characteristic comedy, and although in the composition of some pieces he pays a tribute to the bad taste of the age in which he lived, in *les Femmes Savantes*, *le Tartuffe*, *l'Avare*, and *le Misanthrope*, he far surpasses every dramatic writer that preceded or has succeeded him. Till the reign of Louis XIV no women appeared on the stage, but female characters were performed by men in woman's attire. Under the reigns of Louis XV and Louis XVI, the number of theatres in Paris was considerably augmented, and the productions of Voltaire shed redoubled lustre on the French stage. The privileges of the French comedians and the Opera being abolished at the Revolution, a great number of petty theatres were established in Paris. Napoleon formed the project of reducing them, and in 1807 issued a decree by which all the theatres in Paris (amounting to thirty) were suppressed, except eight. Since the Restoration several new ones have been opened. There are now in Paris and the *banlieue*, five large theatres, sixteen of the second and third order, eleven *cafés* with evening entertainments, and sixty exhibitions of curiosities. It is calculated that the inhabitants of Paris expend upwards of 6,000,000 fr. a year at theatres and exhibitions; and that out of a population of nearly 900,000 souls, 10,000 at least, upon an average, pass the evening at the theatres.

The French were, until a very recent period, extremely precise in exacting from their dramatists a close adherence to the classic unities of the ancient Greek drama. But within the last few years a strong party has sprung up, who, under the denomination of the *Romanticists*, have been partially successful in removing the fetters so long imposed upon the dramatic literature of the nation. The *Classicists*, however, still form a

powerful body, who cling with fond tenacity to restrictions under which the splendid labours of Corneille, Racine, and Voltaire, raised the French theatre to so proud an eminence. The pale but graceful imitations of Shakspeare, by Ducis, met with great success, and remotely led the way, in all probability, to the changes that have since taken place. At the present day France is richer both in the talent and the number of her dramatic writers, than all the rest of Europe together; many of the works of Delavigne, Jouy, Arnault, Ancelot, Lebrun, Hugo, Dumas, Scribe, and others, would reflect honour on any age or country. To this list we must add the name of Picard, recently deceased, some of whose comedies entitle him to the first place among modern dramatists.

The French theatres are perfectly free from the intrusion, or, at least, from the disgusting conduct of women of the town, which disgraces those of London. Nothing can excel the regularity which prevails at the theatres of Paris. Sentinels guard all the avenues, and preserve order in the interior. The visitors who await the opening of the doors are regularly arranged in files of two or three abreast; and although the crowd probably consists of several hundreds, no pressure or inconvenience is felt, and every person is gently and quietly admitted in his turn.* Persons who proceed to theatres in hired cabriolets, or fiacres, are required to pay the fare beforehand, in order that the driver may depart immediately, and thus avoid occasioning any stoppage at the door. On leaving the theatre, not the smallest confusion or uproar takes place. No person is permitted to call his carriage until he is actually waiting for it at the door; and, should not the owner step into it in an instant, it is ordered off by the police, and makes way for another. By this arrangement the company is dispersed in a very short space of time. The mode of lighting the theatres in France by a lustre, or

* For some time previous to the opening of the doors, a train is generally formed by a multitude of indigent persons, who resign their places for a small fee.

circle of lamps suspended in the centre, though, perhaps, more advantageous for stage effect, is certainly less lively and brilliant than the old plan of placing chandeliers between the boxes, and is far from showing off the company to so much advantage. The simple mode of announcing the evening's entertainment, totally divested of all adventitious aid, and resting alone on the merit of the play, forms a pleasing and striking contrast to the puffing exertions resorted to by the managers of the London houses. In Paris, likewise, the temples of the drama are seldom violated by the presence of horses, elephants, buffoons, or pantomimes. Formerly, after the curtain had fallen, a favourite actor was summoned on the stage to receive the applauses of his admirers; but he is now strictly prohibited to answer the summons.

In but few of the theatres of Paris females are allowed to enter the pit.

The interests of dramatic authors in France are better secured than in England. They participate, during life, in the profits of their works, in every theatre in the kingdom, and the benefit descends to their heirs for 10 years after their decease. The remuneration at a royal theatre is, for a piece of three or five acts, one-twelfth of two-thirds of the gross receipts, and for a piece of one act, one twenty-fourth.

The receipts of all the theatres of Paris are not more than those of Covent-Garden and Drury-Lane alone; and yet the latter are open only eight months, whereas the theatres of Paris are open all the year.

A custom prevails in France of making all the theatres and places of amusement pay a tenth of their receipts to the poor. The superintendence of the five principal theatres of Paris (*théâtres royaux*) forms a branch of the attributions of the intendant of the king's household. They are subject to the immediate controul of the director-general of the Fine Arts. A grant of 1,400,000 fr. is made annually by the government in aid of the royal theatres. At the *Intendance*, No. 11, rue du faubourg Poissonnière, the scenes for the French and Italian Opera-houses are painted, and preparations are made for all the ceremonies of the court. It is also the seat

PRICES OF

The following table will be highly useful for the first and second order in Paris, with a list of the performances to commence. To prevent difficulty, we repeat the name of the pit.—On taking a box before-hand, about the theatres of the

FRENCH OPERA HOUSE.

	fr. sous.
Balcon et stalles des premières loges	10
Premières loges découvertes, orchestre, premières loges, deuxième de face et avant-scène	7 10
Rez-de-chaussée, deuxième de côté, troisième de face et d'avant-scène	6
Troisièmes de côté et quatrième de face	4
Parterre	3 12
Amphithéâtre des quatrième, quatrième de côté et cinquièmes loges	2 10

PRINCIPAL PERFORMERS:

Men. A. Nourrit, Dabadie, Levasseur, Aumer, Albert, Paul, Ferdinand, Montjole, Conlon.—Women. Cinti-Damoreau, Dabadie, Demerli, Jaworski, Noblet, Taglion, Montaux, Legallio, Mimi Dupuis, Brocard.

Doors open at 6 o'clock; begin at 7, sometimes at 8.

ITALIAN OPERA HOUSE.

Premières loges et rez-de-chaussée, deuxième de face	10
Deuxièmes de côté, loges de rez-de-chaussée et orchestre	7 10
Troisièmes de face	6
Troisièmes de côté	5
Quatrièmes	4
Parterre	3 12
Amphithéâtre des quatrième	2

PRINCIPAL PERFORMERS:

Men. Bordegui, Donzelli, Garcia, Graziani, Santini, Zucchielli.—Women. Pissardi, Malbran, Heinekeffer, Amigo.

Doors open at 7 o'clock; begin at 8.

COMIC OPERA HOUSE.

Baignoires, premières loges du premier rang, premières loges du deuxième rang, avant-scène des premières loges du deuxième rang et de la première galerie, balcon et orchestre	6 12
Première galerie	5
Secondes loges et avant-scènes des deuxième	4 8
Deuxième galerie et troisième loges	2 15
Parterre	2 10
Troisième galerie et amphithéâtre des troisième	1 13

PRINCIPAL PERFORMERS:

Men. Pouchard, Lemonnier, Ferrol, Chollet.—Women. Boulanger, Rigaut, Pradier, Prevost, Colson, Casteln.

Doors open at 6 o'clock; begin at 7.

THÉÂTRE-FRANÇAIS.

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of the *École Royale de Musique et de Déclamation Lyrique*.* Applications are made to *Monsieur le Directeur Général du département des Beaux-Arts*.

ROYAL THEATRES.

[The principal actors of the different theatres, the charge for admission, etc., frequently changing, it has been considered desirable to avoid the plan of giving such particulars after each theatre, and present the whole in a table in which alterations may be made whenever they occur.]

THÉÂTRE FRANÇAIS, §

No. 6, rue de Richelieu.

This theatre is so called because it is consecrated to regular tragedy and comedy, and principally to the masterpieces of the chief dramatic writers of France. It is contiguous to the Palais-Royal, and was begun by the duke of Orléans, in 1787, after the designs of Louis. The Théâtre Français is 166 feet in length by 105 in breadth, and its total height, to the summit of the terrace, is 100 feet. It is surrounded by a covered gallery partly skirted with shops, from which three entrances lead into the vestibule. The principal front, towards the rue de Richelieu, presents a peristyle of 11 intercolumniations, formed by pillars of the Doric order: another front, partly facing the rue de Montpensier, and partly attached to the Palais-Royal, displays a range of arcades, resting on square pillars, and continued round the building, thus forming the covered gallery. On both fronts is a range of Corinthian pilasters, with an entablature pierced by small windows; this mass is loaded with an attic, two other storeys, and an immense roof terminated by a terrace. The vestibule is of an elliptical form, and the ceiling, which rests upon two rows of fluted Doric columns placed concentrically, is adorned with sculpture. In the centre is a fine marble statue of

* See page 452.

§ The *Théâtre Français* and the *Odéon* are the only theatres in Paris where regular tragedy and comedy are performed.

Voltaire, by Houdon; the *grand-homme* is seated in an arm-chair, and the pedestal upon which he is placed serves as a stove to warm the vestibule. A communication is formed between the vestibule and the lobbies by four staircases. In 1822, the interior of the Théâtre Français underwent a complete alteration and embellishment, under the direction of M. Fontaine. The form of the house is elliptical, and the ceiling represents the interior of an elliptical dome, pierced with *lunettes* which serve for latticed boxes; it is painted in imitation of bas-reliefs, arabesques, etc. The arch of the proscenium is remarkably light and elegant; the curtain, representing crimson velvet, adorned with a gold border, fringe, and tassels, is painted in the highest style. The king's box is hung with crimson velvet, ornamented with *fleurs de lis*, fringed with gold, and surmounted by the royal arms. The first and second tiers of boxes are supported by light pillars of cast-iron; but at the third tier a range of Doric columns, which support the ceiling, destroy the harmony of the ordonnance. The stage-boxes are ornamented with Doric columns, supporting a cornice which is richly carved and gilt. It contains three tiers of boxes and two galleries. The front of the first gallery is painted in imitation of bas-reliefs, resting upon a deep border, sculptured and gilt; that of the second gallery presents, in compartments, allegorical subjects, in which Cupid cuts a conspicuous figure. The front of the upper-boxes is in arabesques upon a green ground. The ground of the ceiling and the lining of the boxes are rose colour, forming a most disagreeable association with the crimson velvet which covers the rails, and adorns the other parts of the house. The pit here is agreeable, as there are backs to all the benches. The lustre is handsome, and the theatre is lighted with gas. The saloon, which is merely a passage, is adorned with busts of Charles X, and several of the great dramatic authors; when lighted up, the lustres, looking-glasses, and the crimson velvet with which the furniture is covered, produce a striking effect. Formerly the actors appeared on the stage in the dress of French courtiers, with the huge wigs worn in the

time of Louis XIV. Le Kain and mademoiselle Clairon were the first who introduced characteristic costume upon the French stage; but they carried the innovation no farther than the exclusion of the feathered hats of the actors, and the hoops of the actresses, the adoption of the tiger's skin in Scythian or Sarmatian characters, the Turkish costume for Asiatics, and the French habit of the 16th century for *Chevaliers*. It remained for the lamented Talma to give to the costume of the Parisian stage that classical exactness which marks a new era in the French drama,—that exactness which transports the spectator into the midst of the people in whose country the poet has laid his scene. The *répertoire* of this theatre gives it a decided superiority over the Odéon. The actors form a society with joint interests. The rent of the Théâtre Français is 60,000 fr. a year. The duke of Orléans has also the three front boxes of the first tier. The number of places is 1,522.

L'ODÉON, OR SECOND THÉÂTRE FRANÇAIS.

Louis XVI having given the palace of the Luxembourg to his brother Monsieur, afterwards Louis XVIII, he resolved to construct a public theatre, to communicate with his palace, by a subterranean passage. Messrs. Dewailly and Peyre senior were appointed architects, and Monsieur laid the first stone in 1779. In March, 1799, the Odéon fell a prey to a destructive fire, which left nothing standing save the outer walls and the saloon. It was rebuilt in 1807, under the direction of Chalgrin, and opened on the 15th of June, 1808, by two comic troops, the one French and the other Italian, who performed alternately.* On the 20th of March, 1818, a

* The following curious anecdote is related upon the reconstruction of this theatre: Napoleon learned that the Senate had a fund of 2,000,000 fr., and that this sum, being unemployed, was about to be distributed among the senators. One day, when the senate came to court to offer him their congratulations, the emperor enquired of the president, what funds they possessed? —“I don't know, sire.” —“But about how much?” —“I will enquire of the questors, sire, and inform your majesty.” —“Well, gentlemen, I know better than you; you have 2,000,000 fr. in

second fire completely destroyed the interior of the Odéon, which was restored in 1820, under the direction of M. Baraguey, who, in the general disposition of the various parts, adhered closely to the original design. The exterior presents a detached pile of building 168 feet in length, 112 in breadth, and 104 in height. The principal front is ornamented with a portico of eight Doric columns, ascended by nine steps. The entablature is continued at the same height round the whole building, which presents on the ground-floor 46 covered arcades, and at the first storey, an equal number of windows. The second and third storeys receive light by openings in the frieze and the attic. The building has no other decoration than ornamental joints. The piazzas round the edifice are open to the public.

The vestibule, which is small, is adorned with four Doric columns. From the vestibule two staircases ornamented with stone statues of Corneille and Racine, Doric columns supporting a richly sculptured ceiling, and a balustrade in composition stone, lead to different parts of the house. The interior of the theatre is of an oval form; its major axis is 56 feet, and its minor 47. It contains four tiers of boxes and three galleries. It is ornamented with eight pilasters of the Composite order, which are seen at the back of the galleries, and four gilt columns of the same order at the proscenium. The ceiling represents a dome richly painted in arabesques, and supported by a cornice turned in arches, and ornamented with sculpture and gilding upon a white ground. The curtain is white, enriched with arabesques, and a deep red border enlivened with garlands of flowers. The king's box, situated opposite the stage, is hung with crimson velvet, enriched with *fleurs de lis*. The stage-boxes are ornamented in imitation of red drapery, with fringe, and the fronts of the other boxes with imitation white drapery. The front of the first gallery presents lyres and garlands gilt, upon a white ground; and those

hand; and I am convinced that you would give great pleasure to the empress by rebuilding the Odéon and calling it after her name. Go to the empress and ask her."—The senate obeyed, and the theatre was rebuilt out of their funds.



Paris
FRENCH OPERA.

of the second and third galleries, figures and fancy ornaments in red, upon a yellow ground. The lustre, which has 100 burners, is truly magnificent. The saloon presents a handsome appearance; it is ornamented with 20 columns of the Doric order, and is lighted by five rich lustres. Upon the chimney-piece, which is supported by bronze columns, wrought to represent syrens, is a bust of Charles X. Above the saloon is a gallery adorned with cariatides in wood, which seem to support the ceiling, sculptured in roses; this gallery affords a view of the saloon, and has two issues on a spacious balcony next the place de l'Odéon. Upon its last restoration every possible precaution was adopted to prevent the flames extending from one part of the building to another in case of fire. No theatre in Paris affords a greater number of convenient outlets; besides the five streets which open into the semicircular area before the principal front, there are two lateral streets and one behind, which facilitate the arrival and departure of carriages. Six of these streets bear the names of masters of the French stage. The Odéon was the first Parisian theatre lighted by gas. The number of places is 1,800.

FRENCH OPERA-HOUSE,

Rue Lepelletier.

The Opera-house in Paris bears the singular name of *Académie Royale de Musique*. The opera, which originated in Italy, was called *Opera per la Musica*, a dramatic composition set to music; but foreigners calling it merely opera, that name has since prevailed. Jean Antoine Baif, natural son of the French ambassador at the court of Venice, was the first subject of France who attempted to set French poetry to music. He, in concert with Thiebaut de Courville, formed an academy of music, of which Charles IX declared himself patron and first auditor. The death of Baif, in 1592, gave to the academy a fatal blow. In 1659, the abbé Perrin caused to be represented, at Issy, the pastoral of *Pomone*, set to music by Cambert, organist of the church of St.-Honoré. In conjunction with the marquis de Sourdeac,

a distinguished machinist, they obtained letters patent, in 1669, authorising them for 12 years to sing dramatic pieces in public. This privilege was transferred, in 1672, to Lulli, master of the band, and composer of music to Louis XIV. Hitherto the only theatres had been in Tennis-courts. Lulli transferred his exhibition from the rue Mazarine to the Tennis-court du Bel-Air, rue de Vaugirard, and associated to himself two men of superior talent, Quinault for the lyric poetry, and Vigarini for the machinery. This new theatre was opened on the 15th of November, 1672, and from that period may be dated the regular establishment of the French *Académie Royale de Musique*, or Opera; for this name, which, as we have before observed, strictly taken, means a dramatic composition set to music, is now extended to the performers, and even to the edifice in which the representations are given. Upon the death of Molière, in 1673, Louis XIV gave his theatre to Lulli. This theatre was situated in the Palais-Royal, and was built by cardinal Richelieu. It was burnt down in 1763, and the Opera was then removed to the Tuileries. In 1770 it returned to the Palais-Royal, a new theatre having been erected, which was destroyed by fire in 1781. The Théâtre de la Porte St.-Martin was built in 75 days, for the reception of the Opera, and the first representation was given there on the 27th of October in the same year. In 1794, the government obtained of mademoiselle Montansier the theatre facing the Bibliothèque Royale, in the rue de Richelieu, to which the Opera was transferred, and here it remained until February 13th, 1820, on the night of which his royal highness the duke of Berry was assassinated at the door of the house. The theatre was then closed,* and the performances were removed to the Théâtre Favart, place des Italiens, where the company continued to perform till their new house was completed. The present, which is considered as only a temporary Opera-house, is situated in one of the finest quarters of Paris, and communicates with three

* The theatre in the rue de Richelieu has been demolished, and an expiatory chapel erected on its site. (See page 84.)

streets: that of Lepelletier, for carriages; of Pinon, for fiacres; and of Grange Batelière, for persons on foot; nevertheless, the latter are admitted at both the other entrances. Two elegant passages, skirted with shops, also form a communication between the boulevard des Italiens and the Opera-house. It was erected in the space of a year by M. Debret, architect, assisted by MM. Guerchy and Grignon, and was opened in the summer of 1821. The principal front resembles the cathedral of Vicenza, one of the *chefs-d'œuvre* of Palladio, and presents an imposing appearance. The entrance is formed of a double vestibule, the first and largest portion of which opens upon the street by seven arcades, with double glazed doors. At each end a wing projects, and between these wings, from the top of the arcades, proceeds a light awning supported by cast-iron pillars, beneath which carriages set down. At the first floor is a range of nine arcades, which form the windows of the saloon; between the windows are pillars of the Doric order, surmounted by statues of the Muses, but there being only room for eight, the ninth has been omitted. The elevation of the front is 64 feet. The first or exterior vestibule, called *vestibule de l'attente*, including the wings, extends the whole length of the building, and is 25 feet wide. This leads to the second vestibule, called *vestibule d'échange*, where tickets are procured; it is ornamented with eight Doric columns, and on each side is a staircase, 10 feet in width, leading to the first row of boxes, and the saloon. From the lobby two other staircases lead to the pit, the *baignoires*, and the orchestra. Between the latter and the lobbies of the stage-boxes are two staircases, which lead to the top of the building. At the conclusion of the representation, the communications between the several staircases are closed by iron gates, in order to prevent confusion; and so numerous are the outlets, that the house may be entirely cleared in the space of ten minutes. The interior contains four rows of boxes, supported by Corinthian columns, which, with the cornices and other ornaments, are painted deep blue, and enriched with gilding. The house is 66 feet from

side to side, and the stage 42 feet in width by 81 in depth. The dome is divided into 16 equal compartments, in eight of which are the Muses; * the others are occupied with arabesques. The first tier of boxes is ornamented with bas-reliefs upon a white ground. The three upper tiers represent carpets thrown over balconies, fastened with gold upon a blue ground. The interior of the boxes is blue. The proscenium is ornamented on each side with three columns, and surmounted by the royal arms, having two figures of Fame for supporters. The king's box is hung with elegant blue velvet, enriched with gold fringe, the royal arms, and *fleurs de lis*. The curtain is painted in imitation of blue velvet, with a deep gold border. Beneath the stage is an open space 32 feet deep, for the play of machinery; the wall between the house and the stage rises above the roof. In case of fire it can be entirely closed by a sheet of iron tissue, and ventilators can be opened to carry the flames in any direction. There are also reservoirs of water under the roof. The various parts of the house are aired by flues, and the improvement of lighting it by gas instead of oil, produces a very brilliant and pleasing effect. The saloon, which is brilliantly fitted up with mirrors and 10 lustres, is 186 feet in length, extending the whole length of the building. It is decorated with columns of the Corinthian order, painted in imitation of marble, with gilt bases, flutings and capitals; and contains statues of Thalia and Melpomene, a bust of Charles X, a handsome clock, and a barometer. The drapery of the windows is of crimson silk, and the furniture is covered with velvet of the same colour. The Opera in this country, being under the direction of the government, is conducted on the most liberal and splendid scale, less regard being paid to its expense than to its perfection; and in means of support, it enjoys a decided advantage, since all the other theatres and public places of amusement contribute to maintain this splendour by a tax on their gross receipts. The scenes are extremely well painted, and the machinery is admirable. Per-

* In one pannel are two Muses.

performances on Mondays, Wednesdays, and Fridays, and sometimes on Sundays. The number of places is 1,937.

ITALIAN OPERA-HOUSE,

Place des Italiens.

At several successive periods Italian troops performed in Paris, who were either dispersed by civil broils, or united with French companies, and abandoned the Italian opera for the French. In 1802, Napoleon, having become king of Italy, established a company of Italian performers at Paris; but, being disappointed in their expectation of support, they abandoned the enterprise. Upon the return of Louis XVIII, madame Catalani obtained permission to establish an Italian troop in the Théâtre Favart; but, finding it an unprofitable speculation, she relinquished it. Shortly afterwards, the management of the Italian Opera was annexed to that of the Académie Royale de Musique, and the company removed to the Théâtre Louvois; from whence they returned in November, 1825, to the Théâtre Favart, which had been altered and embellished for their reception. This theatre was erected in 1783, after the designs of Heurtier, for an Italian Opera-house; but, in consequence of its inconvenient distribution, was seldom occupied, except temporarily, by companies who had been driven from their own theatres by fire or other causes, till 1825, when its interior arrangement was completely changed, under the direction of Messrs. Hiltorff and Lecoq; and it is now one of the most commodious and elegant houses in the capital. A portico, supported by six columns of the Ionic order, ornaments the facade. This portico has been enclosed by frame-work of a bronze colour, with windows between the columns, for the purpose of forming a covered gallery below, and augmenting the size of the saloon above. The vestibule is ornamented with four detached and twelve three-quarter columns, and four beautiful antique masks. On the right and left are staircases leading to the boxes, and in the angles are two flights of stairs communicating with the pit. The stairs and

lobbies are wide and commodious. The interior of the house is of a circular form, and contains four rows of boxes. The ceiling is supported by consoles, and is divided into 12 compartments, separated by Thyrsæ, in bronze gilt. In the compartments are figures of Apollo, Mercury, Pan, Orpheus, Linus, Philamon, Amphion, Therambus, Arion, Terpander, Enonus, and Demodocus. The proscenium is ornamented with Corinthian columns, and three pictures, representing Apollo in the midst of the shepherds of Thessaly; Mercury, lulling to sleep by the sound of his flute, Argus, the keeper of the beautiful Io; and Pan pursuing the nymph Syrinx, and discovering, by her metamorphosis into reeds, the origin of the seven-piped flute of which he was the inventor. The fronts of the boxes are decorated with tripods, griffins, garlands, lyres, and birds; and the first row presents, in compartments, the Nine Muses employed in instructing mortals. The colour of the house is green; the architectural ornaments yellow, and the other decorations, white, red, and gold. The stage-boxes are hung with crimson velvet, enriched with gold embroidery and fringe. The curtain is green, ornamented with a rich embroidered border, and forms three divisions. In the central division is a winged figure, representing the Genius of France. The other divisions contain two smaller Genii bearing the attributes of Euterpe, Thalia, and Melpomene, and receiving garlands from the hands of the Genius of France. In the border are five medallions. That in the centre presents the arms of Paris; the others represent the four chief capitals of Italy:—namely, Rome, by the wolf; Naples, by the sea-horse; Florence, by a common lion; and Venice, by a winged lion. The saloon is splendid: it is ornamented with six single and eight coupled columns; the former crowned with antique vases, and the latter with tripods in gold. By means of arcades, the saloon may be viewed from the lobbies of all parts of the house. The walls are enriched with pictures, representing the Genii of music and the twelve signs of the zodiac; and the ceiling with caissons, lozenges, and a superb rose. The lustres are rich, and the chimney-

piece adorned with a bust of Charles X. In the magnificent looking-glass over the chimney-piece a clock has been contrived, the dial being painted on the glass. The performances take place on Tuesdays, Thursdays, and Saturdays. The late director of this theatre, Mr. Laurent (now director of the Nouveautés), having an exclusive privilege for giving dramatic performances in a foreign tongue, English and German companies have occasionally performed here. The number of places is 1,282.

COMIC OPERA-HOUSE,

Rue Daleyrac and rue Marsollier.

French Comic Operas were performed at Paris as early as 1662, but it was not till 1715 that the troop assumed any importance. Their success excited the jealousy of the French comedians, who obtained their suppression in 1718. They afterwards re-appeared and performed at the Hôtel de Bourgogne, till 1783, when they removed to the Théâtre Favart. In 1801 they quitted this theatre, and united with the company of the rue Feydeau, where they remained till the erection of the present house, which was opened on the 20th of April, 1829. The Comic Opera-house, erected upon the site of the hotel formerly occupied by the Minister of the Finances, after the designs of Messrs. Huvé and de Guerchy, forms a parallelogram 154 feet in length by 110 in breadth. The principal front, next the rue Neuve-des-Petits-Champs, is divided into two storeys, crowned by an attic; the lower storey presents a range of nine open arcades, the piers of which are ornamented with three-quarter columns of the Doric order; and the upper, the windows of the saloon, with semi-circular tops to correspond with the arcades beneath, separated by columns of the Ionic order. Above the entablature and in front of the attic are placed statues of eight of the Muses. Blank arcades, continued along the two sides, and the back front of the building, are surmounted by two rows of windows, a second row having been opened in the attic. A portico, formed by the arcades of the principal front, leads to a vestibule 60 feet

in length by 35 in breadth, from whence two flights of stairs lead to the saloon, and two to the different parts of the house. The vestibule presents a handsomely sculptured ceiling, supported by eight Doric columns, and the statue of Grétry, in a niche, has here an appropriate place; at the back of the vestibule extends a passage which is entered at the side of the building, in which carriages set down under cover; and as the company that arrive *en voiture* enter at the back of the vestibule, the entrance by the portico is appropriated exclusively to those who come on foot. The interior is of a semicircular form, and ornamented with columns of the Composite order, the fluting, capitals, etc. of which are richly gilt; the general architecture of the house is white, ornamented with gilding. It contains three tiers of boxes, and three galleries. The first tier of boxes presents imitation crimson draperies, embroidered with gold; the second, ornamental carpets. The first gallery is painted in imitation of bas-reliefs; the second, in the style of cameos. The interior of the boxes is green, and the king's box is superbly decorated with crimson velvet, set off with fleurs de lis, the royal arms, and rich gold embroidery; this as well as the opposite box is lined with crimson silk. The proscenium is 44 feet in breadth, and its ornaments correspond with those of the rest of the house. The curtain, green and gold, is agreeable to the eye, but the folds appear stiff, and the ornaments are deficient in beauty of execution. The ceiling presents a *vela*, in the compartments of which are 11 large figures, among whom Apollo is conspicuous, executed in good taste, after the style of the Herculaneum dancers. The lustre, which bears 100 gas-burners, is remarkably fine, and the light it diffuses is superior to that of any theatre in Paris. The benches of the orchestra, the pit, and the first gallery, are furnished with backs. The saloon is truly magnificent. The floor is of inlaid-work; two handsome chimney-pieces of white marble are surmounted by superb looking-glasses; and the gilt ornaments on a white ground, when the room is lighted up by seven rich lustres of gilt bronze bearing 56 gas-burners, have

a dazzling effect. Busts of Charles X, on one of the chimney-pieces, and of Grétry, Méhul, Daleyrac, and Nicolo, on pedestals, ornament the room. The lobbies contiguous to the saloon are ornamented with statues and busts. The staircases of this theatre are in general narrow, an evil which is diminished by their being numerous. In the construction of this building every possible precaution was taken against fire, little wood having been employed except for the ornamental parts. The Comic Opera-house, when viewed from the rue Neuve-des-Petits-Champs, or the rue Neuve-St.-Augustin, appears to be wedged in the midst of the surrounding buildings; the streets, however, by which it is skirted, are 36 feet in breadth. A serious inconvenience is necessarily felt on full nights when a great number of carriages are in attendance, from the circumstance that the adjoining streets can only be reached by the rue Monsigny, and the rue Méhul, which in fact form but one street, intersected in the middle by the theatre. On the whole, the advantages and disadvantages being compared, the Comic Opera-house must be allowed to be the most commodious theatre the French capital can boast of. The number of places is 1,720.

MINOR THEATRES.

THÉÂTRE DE MADAME, *Boulevard Bonne Nouvelle.*

This neat small theatre, formerly called *Gymnase Dramatique*, was erected in 1820, after the designs of Rougevin and Guerchy. The front presents two ranges of six three-quarter columns, Ionic and Corinthian, with pilasters at the angles. The doors are surmounted by pediments, and above them are niches with the statues of two Muses; in an upper pediment is a lyre. The vestibule is small. The plan of the house is semi-circular. It contains three tiers of boxes, and two galleries. The prevailing colours of the ornaments are white and light blue, on which gilding is introduced

with the happiest effect. The front of the first gallery is adorned with pictures representing scenes taken from dramatic pieces; that of the second is painted in imitation of bas-reliefs. The ceiling presents arabesques and allegorical pictures, in which Cupid is the most conspicuous figure. The curtain represents blue velvet with a deep fringe, and the royal arms, in gold. Above it is a picture, in which the Goddess of the Fine Arts appears crowning the Muses. The box of the duchess of Berry, who is the patroness of this theatre, is lined with blue velvet, and hung with crimson velvet drapery. The lustre is truly superb. The saloon is spacious, and ornamented with bas-reliefs, gilding, and looking-glasses; above one of the glasses is a portrait of *Madame*, duchess of Berry, accompanied by two figures of Fame. Vaudevilles, comedies, and petty comic-operas, are performed here. The number of places is 1,040.

THÉÂTRE DU VAUDEVILLE,

Rue de Chartres.

The species of melo-drama, styled *Vaudeville*, is said to have derived its name from the following circumstance:—Olivier Basselin, a fuller, in Normandy, at the beginning of the 15th century, used to compose humorous songs, which he sung as he stretched out his cloth in the *vaux* or valleys on the banks of the river *Vire*. These songs became popular, and from being first called *Vaux-de-Vire*, afterwards assumed the name of *Vaudeville*. This small theatre, originally a ball-room called *le Panthéon*, was opened in 1791, for petty comedies, interspersed with songs set to popular tunes. Any ridiculous novelty is laid hold of, and more serious dramatic performances are sometimes parodied. The principal front, if it can be called a front, is decorated with six Doric columns supporting an entablature. The theatre is at the first storey, and beneath it is an open vestibule, in which carriages set down. The house is a circle 32 feet in diameter. It contains four tiers of boxes, the fronts of which are white, with blue orna-

ments and gilding. At the fourth tier of boxes is a range of small columns which support the ceiling. The ceiling and curtain are white, with blue ornaments, in the Gothic style, and gilding. The saloon, which is extremely small, has no ornament but a bust of Charles X. The number of places is 1,257.

THÉÂTRE DES NOUVEAUTÉS,

Place de la Bourse.

This theatre was opened on the 2d of March, 1827. It presents a narrow front, ornamented with columns of the Ionic and Corinthian orders, pilasters, masks, urns, and niches in which statues are placed. The interior is of a circular form; it contains two tiers of boxes and two galleries, each gallery ornamented with a cornice of oak-leaves, gilt; the first is embellished with ornaments in relief, of white and gold upon a grey ground. The others display gaudy orange-coloured and red draperies. The proscenium is adorned with columns, the capitals of which are richly gilt, and in the centre are the royal arms; the stage-boxes are hung with crimson draperies, finished with gold fringe. The ceiling represents the sky at night, seen through a kind of gilt trellis-work interlaced with flowering shrubs; from distance to distance are seen Goddesses and the Muses. The curtain is in imitation of blue velvet, with a deep gold border and griffons. The lustre is rich; and the whole house is lighted by gas, and warmed by steam. A curtain formed of wire-tissue, separates the stage from the house in case of fire. Above the vestibule is a saloon, adorned with Corinthian columns, a handsome lustre, a statue bearing a clock, a bust of Charles X, two looking-glasses of large dimensions, allegorical figures of the Four Seasons, etc. The saloon opens upon a balcony next the place de la Bourse, and over this is a spacious café. The pieces performed here are similar to those at the Théâtre du Vaudeville. The number of places is 1,250.

THÉÂTRE DES VARIÉTÉS,

Boulevard Montmartre.

This theatre was opened on the 4th of June, 1807, and was built by a company of associated actors. Its front, though very small, is in the purest style. M. Cellerier, under whose direction it was built, decorated it with two ranges of columns, Doric and Ionic, surmounted by a pediment. The ground-floor presents a vestibule, from which two flights of stairs lead to the first tier of boxes and the saloon which is over the vestibule. The house, which is nearly circular, contains three tiers of boxes, and three galleries. Crimson and gold prevail in the decoration. The stage-boxes are ornamented with small octagonal columns. The front of the first gallery is decorated with bas-reliefs; and that of the second boxes, with crimson drapery and gold fringe. The fronts of the second and third galleries are white, with gilding. The ceiling presents red ornaments, on an orange ground, and is bordered with medallions resembling cameos. The curtain, divided into two parts, advances from the sides and joins in the middle. It is green, and has a border in the Greek style. The saloon opens by three large windows upon the outer portico; it is ornamented with 20 columns, surmounted by busts and vases, and on the chimney-piece is a bust of Charles X. Being hung with crimson velvet paper, and possessing several looking-glasses, it produces a good effect when lighted up by three lustres, suspended from the ceiling. The distribution and scenery of this theatre are extremely good, and the outlets numerous. The pieces performed here are farces and vaudevilles. The number of places is 1,240.

THÉÂTRE DE LA PORTE ST.-MARTIN,

Boulevard St.-Martin.

The Opera-house having been destroyed by fire in 1781, this edifice was planned, built, and decorated by Lenoir, in 75 days. It is constructed almost entirely of wood and plaster, and from its size and circular form

is very commodious. Here the Opera company performed till they removed to the Théâtre des Arts, in the rue de Richelieu, in 1793. The front is 96 feet in length by 54 in height, exclusive of the attic, which is 12 feet high. The basement is decorated with eight cariatides, placed as pilasters on the side of the three doors. Eight coupled Ionic columns rest upon the basement, and support a cornice surmounted by a bas-relief, by Bocquet, representing the Triumph of the Arts. Over three windows corresponding with the doors, are bas-reliefs. The whole of this decoration is enclosed in a slight rectangular recess, and the projecting mass of the building is surmounted by an entablature with fluted consoles. This theatre has no portico, but in its stead a miserable awning, which hides the cariatides, and beneath which carriages cannot set down. It has no vestibule, and the saloon is very small, and not remarkable for ornament; at the entrance are four bas-reliefs in plaster, in which Venus and Cupid are conspicuous figures. The house contains three tiers of boxes, and three galleries, the fronts of which are decorated with arabesques on a white ground enriched with gold, except the first gallery, which presents a crimson drapery, set off with gold. The interior of the boxes is sky-blue. The curtain is painted in imitation of rich sky-blue velvet, has a border that presents arabesques in white and gold, and is finished by a deep gold fringe; in front of the proscenium are the royal arms, supported by two figures of Fame. The ceiling is divided into compartments by garlands of roses, which meet in the centre; in the compartments are figures of the gods and heroes of fabulous history, above which are their respective attributes, encircled by garlands of flowers. The pieces performed here are melo-dramas, ballets, vaudevilles, and pantomimes. In the autumn of 1822, an English company hired this theatre, and were favourably received by a considerable number of respectable persons; but a cabal being formed against them, their performances were interrupted, and they were compelled to retire to a small private theatre in the rue Chantierine. The number of places is 1,800.

THÉÂTRE DE L'AMBIGU COMIQUE,

Boulevard de Bondy.

The Théâtre de l'Ambigu-Comique upon the boulevard du Temple having been destroyed by fire, the present house was erected by Storff and Le Cointre, and opened on the 2d of June, 1828. The front is ornamented at each storey with six columns, which support a cornice and its entablature. The upper storey has, instead of windows, niches with allegorical statues. The peristyle, likewise adorned with columns, is surmounted by a terrace. The ground-floor next the boulevard is skirted with shops. The interior of the theatre is neatly ornamented, and contains three galleries and three tiers of boxes. The front of the first gallery is decorated with small pictures representing mythological subjects; those of the other galleries present fancy paintings and garlands of flowers, upon a ground of fawn-colour and bright yellow; the interior of the boxes is green. The stage-boxes are hung with crimson velvet. The ceiling is adorned with dramatic subjects, on a white ground. The curtain is painted in imitation of crimson velvet, with a yellow border, and ornaments in the Indian style. The saloon is decorated with four columns, and a bust of Charles X, and has a frieze on which are painted subjects analogous to the kind of pieces given here. Carriages set down at doors in the rue de Bondy. The scenery is the best in Paris. Melo-dramas, intermingled with ballets and vaudevilles, are performed here. The number of places is 1,800.

THÉÂTRE DE LA GAJETÉ,

Boulevard du Temple.

This theatre, which was erected in 1808, under the direction of M. Peyre, has no external decoration. It contains two tiers of boxes and three galleries. The architecture is painted in imitation of yellow marble, and the ornaments are of various colours. The decoration has an agreeable effect. The performances here

are of the same class as at the Théâtre de l'Ambigu Comique. The number of places is 1,300.

CIRQUE-OLYMPIQUE,
Boulevard du Temple.

In this theatre Messrs. Franconi exhibit equestrian exercises and grand pantomimes, and even melo-dramas, in which horses cut a figure. It was opened on the 31st of March, 1827, having been built in less than a year, the former circus having been destroyed by fire in the night of March 15th, 1826. The building is in the form of a parallelogram, and is detached by two wide passages, closed by iron gates. The roof is of cast-iron, and the stage, as well as all the entrances leading to it, can be completely separated from the house by means of a curtain and doors of iron. The front is plain, the only ornaments being two men in armour, and, at the summit, two restive horses with their grooms. The interior presents the form of an antique circus, surmounted by a tent, supported by gilt lances, the lower extremities of which terminate in clusters of armour. It contains four galleries, and three tiers of boxes; the front of the first gallery is embellished with an imitation of bas-reliefs, representing the Olympic games. A circus or sandy area, in which the equestrian exercises take place, and which serves to augment the pomp of military spectacles, by receiving the troops that cannot be drawn up on the stage, occupies that part of the house which in other theatres forms the pit. The curtain represents crimson velvet, fringed with gold; the scenery is excellent, and the lustre has 120 burners. The saloon is decorated with a superb looking-glass, four elegant candelabra, and a bust of Charles X. The feats of horsemanship performed here are unrivalled, and Franconi's stud is celebrated throughout Europe. The stranger should certainly not quit the French capital without spending an evening at the Cirque-Olympique, which is uniformly well attended. The number of places is 1,800.

THÉÂTRE DE M. COMTE,

Rue Neuve Ventadour and passage Choiseul.

This small theatre is one of the prettiest in Paris. The front is neat, and the interior in good taste. An evening should be spent here to witness the performance of vaudevilles, etc. in which children are the actors. To these are occasionally added tricks with cards, etc., and ventriloquism. The performance begins at 6. Admittance, 1 fr. to 5 fr. M. Comte undertakes to give representations at private houses in Paris, and in the country, for which he sends a stage, scenery, etc., where required. The charge varies from 150 fr. to 500 fr. for the evening's entertainment.

THÉÂTRES DE LA BANLIEUE DE PARIS.

These small theatres, six in number, are under the direction of M. Seveste, and being without the barriers, and consequently at a distance from any of the places of amusement in Paris, are generally well attended. The exterior appearance of some of them is not only neat, but even elegant, and the interior decorations may vie with those of some of the Paris theatres of the second order. The pieces performed are vaudevilles, petty comedies, and even tragedies. These theatres may be considered as a school where actors are trained for houses of a higher class. The *Théâtre du Mont-Parnasse*, situated beyond the barrier of the same name; the *Théâtre Montmartre*, at Montmartre, by the barrier des Martyrs; and the *Théâtre de Belleville*, at the village of the same name, by the barrier de la Courtille, give representations daily. The *Théâtre de Grenelle*, at Grenelle, by the barrier de l'École Militaire, Sundays, Wednesdays and Thursdays. The *Théâtre des Thernes*, beyond the barrier du Roule, Sundays. The *Théâtre de Ranelagh*, beyond Passy, near the iron gate leading into the Bois de Boulogne, Mondays in summer. The charge for admission varies from 6 to 30 sous.

SPECTACLE FORAIN DU LUXEMBOURG,*Rue de Fleurus, near the Garden of the Luxembourg.*

Comic pieces, pantomimes, and rope dancing, compose the amusements of this small theatre. On Sundays and Mondays there are two performances. Admittance, from 6 to 15 sous.

SPECTACLE ACROBATE DE MADAME SAQUI,*No. 60, boulevard du Temple.*

The name of this amusement is derived from the Greek, and signifies to walk on the point of one's toes. Madame Saqui, well known in London, dances on the tight rope here, which, with pantomimes and other performances, serve to gratify the visitors. In the summer season, the troop occasionally makes a tour in the provinces, or in foreign countries. Admission, from 5 to 32 sous.

THÉÂTRE DES FUNAMBULES,*No. 64, boulevard du Temple.*

From the Latin *funis*, a rope, and *ambulo*, to walk. Here pantomimes, resembling Italian performances in England, but very inferior, are to be seen, as well as rope dancing. Admission, from 4 to 35 sous.

THÉÂTRE DES SOIRÉES DRAMATIQUES,*Boulevard du Temple.*

This small theatre, erected in 1830, upon the spot where the Ambigu Comique, which was destroyed by fire, formerly stood, may be ranked with the two preceding, as the performances are much of the same kind.

OMBRES CHINOISES DE SÉRAPHIN,*No. 121, Palais-Royal.*

This is a sort of puppet-show with shadow-work, etc., which will not produce regret at having engaged a visitor's idle hour. There are two representations on

Sundays, and one on other evenings at seven, to the great delight of maids and children, who attend in crowds. Admittance, 10 to 15 sous.

THÉÂTRE DE JOLY,

Passage de l'Opéra.

This exhibition resembles the preceding, but is of a style rather superior. It was established in October, 1829.

SPECTACLE MÉCANIQUE DU PETIT LAZARI,

No. 58, boulevard du Temple.

A species of puppet show, suited to amuse the lower ranks and children. The puppets undergo various transformations by means of mechanism.

EXHIBITIONS AND AMUSEMENTS.

DIORAMA,

Boulevard St.-Martin.

This is one of the prettiest exhibitions in Paris. It consists of two paintings so disposed as to present the most complete illusion. The happiest representations are the interior of churches, particularly if without figures, or if they are placed in the back-ground. The two views are presented alternately for a quarter of an hour, and the room in which the company are seated turns upon a pivot, from one view to the other. The paintings are changed from time to time, and are sent to London after having been exhibited at Paris. Admittance, 2 fr. 6 sous and 3 fr.

NÉORAMA,

Rue St.-Fiacre.

This exhibition differs from the preceding in that the *Diorama* presents the view before the spectator, whereas at the *Néorama* he is placed in the midst of the scene which extends around him. The stranger will be highly

gratified by a visit to this exhibition. Admittance, 2 fr. 10 sous. The first picture exhibited was the interior of St.-Peter's of Rome, and the second that of Westminster abbey.

GÉORAMA,

No. 30, rue de la Paix, corner of boulevard des Capucines.

This exhibition consists of an immense transparent globe, from the interior of which the visitor surveys around him all the places of the known world. Being admirably adapted for the study of geography, lectures are delivered at fixed hours. Admittance, 2 fr.

COSMORAMA,

Passage Vivienne.

This exhibition presents in a dark room, eight or ten views of the most remarkable edifices in the world. The views are varied every month. Open from five to eleven. Admittance, 30 sous; children half price.

PANORAMAS.

In the *Passage des Panoramas* two are exhibiting, but the proprietor has resolved upon abandoning his speculation, and the rotundas in which they are placed will be pulled down. From time to time a *Panorama portatif* is exhibited, but as it occupies only a temporary building, we cannot direct the reader where it may be found.

PANORAMA NAUTIQUE,

No. 40, rue des Marais.

The name of this exhibition sufficiently indicates its nature. It is of immense dimensions, and probably the largest panoramic view in existence.

MUSÉE COSMOPOLITE,

No. 18, rue de Provence.

This interesting and instructive exhibition consists

of a panoramic view of one of the chief cities of the world, together with all the principal points of view in the voyage or journey to reach it, and two pictures representing the most remarkable objects contained in the city itself. These views, which are from the pencil of artists of distinguished merit, are changed from time to time. The tourist will be highly gratified with a visit to this exhibition.

CABINET D'ANATOMIE DE M. DUPONT,

No. 4, rue Montesquieu.

This, one of the most interesting exhibitions in the metropolis, contains imitations in wax of anatomical preparations displaying the effects of various diseases on the human frame. These are executed with such admirable fidelity, that they may be inspected with profit even by professional men; while, to those whose nerves do not enable them to encounter the realities of a dissecting room, they afford a most gratifying insight into the secrets of pathological science.

SALONS DE FIGURES (WAX-WORK),

Nos. 54 and 88, boulevard du Temple.

Those who admire such exhibitions may be amply gratified here.

COMBAT DES ANIMAUX,

Barrière du Combat.

This exhibition, which is only held on Sundays, Mondays, and festivals, is consecrated to the genius of vulgarity, whose disciples preside at the ceremonies, in the shape of butchers, carmen, etc. There is not the least resemblance between this amusement and the bull-baitings of Spain. The exhibition consists of an enclosure, round which there is a gallery, and under it dens of beasts, together with a kennel of dogs, who are always ready for battle. Wolves, bulls, and bears, the latter with their teeth filed down, encounter trained dogs; but the

latter seldom kill their opponents, as amusement, not destruction, instigates the combats. The bulls have their horns sawn off. There are also fire-works exhibited, in which is to be seen a bull-dog raised 50 feet by a rope, which he holds between his teeth, regardless of the flames which surround him. The spectacle commences at four o'clock. Admittance from 15 sous to 2 fr.

EXHIBITION OF PAINTINGS,
No. 7, rue du Coq St.-Honoré.

Here are to be seen gratis, every day, from eleven till four, valuable paintings, and other curiosities, which are for sale, and well deserve inspection.

BAZARS.

These are spacious rooms surrounded with galleries, where tradesmen hire places by the week to expose their goods for sale. The most elegant is at No. 6, rue Montesquieu, in premises formerly occupied as baths. The bazar at No. 359 rue St.-Honoré is very spacious, and presents, besides numerous fancy articles, an extensive assortment of furniture. At No. 27, boulevard Poissonnière, is a bazar for culinary utensils and every article useful to housekeepers. The other bazars are at No. 19 and No. 23, boulevard des Italiens, and No. 10, boulevard St.-Denis. At No. 5, Passage des Pavillons, nearly opposite the Passage Colbert, is an *Exposition permanente de Produits industriels et d'Échantillons des fabriques françaises*. This establishment is worth a visit from the stranger, as it contains specimens of a great number of new inventions, curious articles, and good pictures.

LE PRADO,
Place du Palais-de-Justice.

Upon the site of the ancient church of St. Barthélemi, a theatre was erected, which was suppressed with several others in 1807. The building has since been

converted into a room for balls and various other amusements which take place during the winter. It has three entrances.

IDALIE,

Passage de l'Opéra, boulevard des Italiens.

This is a subterranean gallery one hundred and fifty feet in length by fifty in breadth. It is used as a ball room, and contains two small stages, one for a conjurer, and the other for a *grimacier*. It is open on Sundays and Thursdays, during winter.

PUBLIC GARDENS.

In some of the public gardens of Paris there are artificial mountains, bearing various names, as *Montagnes Françaises*, *Montagnes de Tivoli*, *Montagnes Suisses*, etc., down which cars descend with astonishing velocity. In 1817, a company established a diversion outside the barrier du Roule, which they called *les Montagnes Russes*. A car capable of containing two persons is placed on the summit of a very steep inclined plane, down which it descends in grooves. This diversion is common in Russia during the winter, when the inclined plane is covered with ice. The first speculators in this novel amusement made immense fortunes. Hundreds were seen waiting for their turn to descend, and several thousand francs were daily received; but others who have since formed similar establishments have not been equally successful, and the artificial mountains are now combined with the other amusements of the public gardens.

JARDIN DE TIVOLI,

No. 80, rue de Clichy.

This garden, which is the most celebrated in Paris is situated at the summit of the rising grounds commanding the Chaussée d'Antin. It is of considerable extent, and has recently been devoted to public amusements. During the summer months, there are *fêtes*

champêtres, consisting of balls, concerts, conjuring, different experiments, aerostatic ascensions, fire-works, and illuminations. It is much more lively than Vauxhall. The charge is from 3 fr. to 6 fr. according to the splendour of the *fête*. Strangers may walk in this garden daily, on paying one franc. Refreshments of every description may be procured.

JARDIN DES MONTAGNES FRANÇAISES,

Barrière des Trois-Couronnes.

This garden is on the plan of Tivoli, and the amusements are the same. Here the visitor will find mountains down which he may descend in a car with amazing velocity. Admittance 1 fr. to 3 fr.

JARDIN MONTPLAISIR,

No. 4, barrière de Menilmontant.

The visitor is admitted here *gratis*, his only expense being for refreshments, dancing, and such amusements as in all public gardens are paid for separately.

ÉLYSÉE MONTMARTRE,

Near the barrière de Rochechouart.

This is a garden upon the same plan as the preceding.

WAUXHALL D'ÉTÉ.

Boulevard St.-Martin.

This gay spot is open on Sundays, Mondays, and Thursdays. *Fêtes champêtres* and balls are given during the summer, and in winter there is a rotunda for dancing. During the winter, there are from time to time concerts and *assauts d'armes*. This place is much frequented by milliners, mantua-makers, clerks and cyprians.

JARDIN TURC,
Boulevard du Temple.

This garden is much frequented, and certainly should not escape the attention of the tourist. No idea can be formed of the rich and costly style in which it is decorated. In 1824, the garden and the *café* attached to it were embellished at an expense of 200,000 fr. All the architecture, painting, and ornaments are in the Turkish style. In the garden, which is called *le Tivoli du Marais*, are arbours, and a terrace where refreshments are brought to the visitor, who, though perfectly retired, has a view of the boulevards.

LA CHAUMIÈRE,
No. 26, boulevard du Mont-Parnasse.

This garden is situated on the southern boulevards, and is a truly pleasant spot. Independently of rope-dancing, tumbling and conjuring, there is an excellent *restaurant*, a *café*, etc., and the price of refreshments is moderate. Here are the *Montagnes Suisses*. There is less confusion and bustle here than in some similar establishments, in consequence of a charge, upon entering, of 10 sous, for which the visitor receives refreshments, or partakes of the amusements.

GUINGUETTES.

Guinguettes are the houses or gardens of *traiteurs*, in the environs of Paris. Formerly they were frequented by workmen and labourers alone; but tradesmen and clerks now resort to them in great numbers, particularly on Sundays. These establishments were originally very mean, and refreshment was obtained at a trifling expense; but since they have been patronised by the middling classes, there are some which afford every kind of luxury.

The most celebrated are the Jardin de la Gaieté, barrière du Main; the Salon Desnoyez, barrière de la Courtille; the Maison Morel, barrière de Menilmontant;

the Hermitage, upon the hill of Montmartre; the Ile d'Amour, at Belleville; Fanchon-la-Vieilleuse, or la Chaumière, boulevard du Mont-Parnasse; le Salon de Varlet and the Salon du Feu Éternel de la Vestale, boulevard de l'Hôpital. At Belleville and Montrouge most of the houses are *guinguettes*.

When a *guinguette* adds an orchestra and a ball-room to its other attractions, it is called a *bastringue*. The houses which sell only wine and liquors are denominated *guinches*. The stranger will probably look in at some of these places, for there he will obtain a correct and highly favourable idea of the real character and manners of the lower classes in France, which form a great contrast with those of the same rank in England.

BALLS.

Balls are a favourite amusement in Paris, particularly in the winter. There is no quarter of the capital in which ball-rooms, adapted to all classes of society, are not to be found. In summer, the balls are held in the public gardens, and in saloons erected in the Champs-Élysées, and the suburbs. The principal rooms for the winter balls are, Tivoli d'Hiver, 45, rue de Grenelle St.-Honoré; la Salle du Retiro, 30, rue du faubourg St.-Honoré; le Prado, near the Palais de Justice; l'Idalie, passage de l'Opéra, boulevard des Italiens; Wauxhall d'Été et d'Hiver, boulevard St.-Martin; Salle du Musée, 24, rue Dauphine; la Chaumière d'Hiver, passage du Saumon; and Salon de Mars, 75, rue du Bac. There is an innumerable variety of ball-rooms of a lower description. During the summer months there are very respectable balls at Ranelagh, Sceaux, Bellevue, St.-Cloud, St.-Mandé, and Montmorency, which are much frequented by Parisians and strangers.

MASKED BALLS.

See page 571.

CONCERTS.

These are frequent in all seasons, but particularly in winter. They generally take place at the Italian Opera-house, or the Intendance des Théâtres-Royaux, No. 2, rue Bergère. In the winter and the spring several distinguished artists give morning and evening concerts, by subscriptions, in rooms afforded them by some of the principal musical instrument-makers. There are also concert-rooms at No. 9, rue Taitbout, and No. 11, rue de Cléry.

REVIEWS.

From the military character of the French, reviews are always attended by a great concourse of spectators. The grand reviews and military evolutions take place in the *Champ-de-Mars*, or the *Plaine-d'Issy*. In the court of the Tuileries the troops who mount guard at the palace exercise every day at noon in winter, and at nine o'clock in summer. They are frequently inspected by a marshal of France, and sometimes by a prince of the royal family. The troops in garrison at Paris are inspected quarterly in the Champs-Élysées.

HORSE-RACES.

The sports of the turf have within a few years become much more general among the Parisian nobility and gentry, than before the Restoration, and great attention is now devoted to the improvement of the breed of horses. Races take place annually in September, in the Champ-de-Mars, for the *arrondissement* and departmental prizes, in addition to which three other prizes have been founded, namely, the *prix royal*, by Louis XVIII; the *prix du roi*, by Charles X; and the *prix Dauphin*, by the Dauphin. Previous to the races, the regulations and conditions are published by authority. Private matches are frequently run in the Bois-de-Boulogne, and in these, as well as in the races of the Champ-de-Mars, the horses of English noblemen and gentlemen cut a conspicuous figure. The first steeple-chase ever run in France was run in the beginning of 1830.

SKAITING.

The places most frequented for this exercise are the *basin de la Villette*, the canal St.-Martin, the octagonal *basin* in the garden of the Tuileries, the *gare de la Bastille*, and the *gare, faubourg St.-Jacques*.

PUBLIC FÊTES.

The public *fêtes* are held in the *Champs-Élysées*, and the fine avenue leading to the *barrière du Trône*. On St.-Charles's day (Nov. 4th) a *fête* is regularly given to the populace of Paris; besides which, others take place in the event of any extraordinary occurrence in the course of the year, as, in 1821, on account of the baptism of the duke of Bordeaux; in 1823, upon the return of the duke of Angoulême, after the Spanish campaign; and in 1825, upon the coronation of Charles X. In the different areas are rope-dancers, jugglers, buffoons, orchestras for dancers, *mâts de Cocagne*, and stages for dramatic representations. In the evening the avenues and walks are illuminated, as well as the garden of the Tuileries. Although upon these occasions the multitude brought together is immense, but few quarrels ensue, and in general the greatest order and good humour prevail. Provisions and wine were formerly distributed to the populace, but the confusion created by the rush to obtain a share of the eatables thrown from the booths, and the drunkenness that frequently ensued in the case of those whose superior strength enabled them to procure an undue portion of the wine, induced the municipal authorities to decide that the distribution should in future be made privately, to poor families, by means of tickets, the number of which corresponds with that of the members of the family.

THE CARNIVAL.

Until the reign of Louis XV the carnival commenced on the day after Twelfth-Night, or the 7th of January, and continued till Ash-Wednesday; during which pe-

riod numerous balls and entertainments were given, and many marriages celebrated. It is now held on the 15 days preceding Ash-Wednesday; but the principal days are the *Dimanche*, the *Lundi*, and the *Mardi Gras*, and the Thursday of Mid-Lent. A number of persons, in disguise, masked and exhibiting every species of folly, parade the streets. The carnival was prohibited in 1790, and no more celebrated till the period when Bonaparte was appointed first consul. Its restoration was a cause of great joy to the Parisians, and for some years nothing could exceed the beauty and richness of the costumes displayed upon this annual festival; but it has now lost its charms, and the masks are few and unmeaning. The places of general resort are the boulevards on the north bank of the Seine, and the rue St. Honoré. After parading the streets, the masks repair to the balls in the capital, or the *guinguettes* of the environs, for the night.

MASKED BALLS.—These balls, which at the time of the carnival take precedence of every other kind of amusement in Paris, were introduced under the regency of the duke of Orléans. The chevalier de Bouillon conceived the project of converting the Opera-house into a ball-room, and a Carmelite friar, named father Sebastian, invented the means of elevating the floor of the pit to a level with the stage and lowering it at pleasure. The first ball was given on the 2d of January, 1716. They now commence about the end of January and continue on fixed days throughout the carnival. The most select company is found at the Opera-house, where the balls begin at midnight, and are kept up till day-break. Besides masks, fancy dresses and dominos are common, and gentlemen have the privilege of going in plain clothes and unmasked. The charge is 6 fr. Refreshments and supper may be had. At the Odéon the middling classes of society assemble. The charge is 3 fr. and dancing commences at 11 o'clock.

Masked-balls are likewise given at the Théâtre de la Porte St.-Martin, Franconi's Circus, and various other places.

THE BœUF-GRAS.—For ages there has been celebrated

at Paris, upon the last days of the carnival, the procession of the *Bœuf-Gras*, when an ox, which has obtained the government prize, preceded by music, and accompanied by a numerous train of butchers fantastically dressed, is led through the streets of the capital. The ox is covered with tapestry, and his head adorned with laurel. Formerly the ox bore on his back a child, called *Roi des Bouchers*, decorated with a blue scarf, and holding in one hand a gilt sceptre and in the other a sword. The child now follows the *Bœuf Gras* in an ornamented triumphal car, but without the sceptre and sword. This innovation upon the ancient custom first took place in 1822.

JEUX DE PAUME (TENNIS COURTS).

There are several buildings appropriated to these exercises, as they are favourite resorts of the Parisians. The principal are at No. 62 and No. 64, rue Mazarine.

ACADÉMIES D'ARMES (FENCING-SCHOOLS).

See *fencing masters* in PARIS DIRECTORY.

GAMING-HOUSES.

The principal of these establishments in this metropolis is called the *Cercle des Étrangers*. It is a beautiful and elegantly furnished hotel, situated at No. 106, in the rue de Richelieu, and is frequented by persons of the first rank. The play consists of *rouge et noir*, and *hazard*; at which, in these saloons, immense sums frequently change proprietors. Each Tuesday and Saturday, a dinner takes place, to which about 30 gentlemen, known at the hotel, are invited. The choicest wines, and every delicacy that luxury can procure, are served on these occasions, in a style of princely splendour, two commissioners of the establishment superintending the entertainment, with the most earnest attention to the desires and gratification of every guest. Play commences immediately after dinner on these days, but on other evenings it begins at 11 o'clock. Every night, or rather morning,

at two, a sumptuous hot supper is provided for the company. During the carnival, a masked ball and supper is given, distinguished by the same style of luxury as the foregoing, and also without expense to the visitor. By a strict regulation, an introduction is indispensable at this establishment.

The next in rank is Frascati's, at the hotel of that name, next door to the preceding, at the corner of the rue de Richelieu and the boulevards, which are overlooked by the gardens of the saloon. The games played here are *rouge et noir*, *roulette* and *hazard*. Females are admitted, and no introduction is necessary; the society is of course not select, but may be considered of a superior grade to the *habitués* of the gaming-houses of the Palais-Royal, already noticed in our description of this renowned emporium, *page* 186.

In addition to these, which are the only public gaming houses properly so called, there are numerous tables kept by ladies of doubtful, or rather not doubtful character, to which guests are admitted to dinner at a moderate price, where *écarté* and other games are afterwards played. In these the visitor cannot exercise too much caution, as, notwithstanding the apparent respectability and the agreeable manners of the company, which comprizes ladies, he may otherwise pay very considerably more for his evening's entertainment than prudence would dictate.

LOTTERIES.

In the 15th century there were lotteries at Paris under the name of *blanques* or *tontines*, from their having been established by an Italian named Tonti. Louis XIV frequently exercised his munificence by means of lotteries composed of valuable prizes, which fell to his favourites without any stake, as chance might determine. Under Louis XV, when money was wanted by convents or churches, the government authorised them to raise it by means of lotteries. Louis XVI suppressed all lotteries except that of the Hospice des Enfants-Trouvés, that of the Hôpital de la Pitié, and the Loterie Royale de France. On the 16th of November,

1794, lotteries were abolished by the National Convention as *immoral establishments*. The lottery of France, or of Paris, was re-established on the 30th of September, 1797, by the Directorial government; and Napoleon created five others, viz. Strasbourg, Lyons, Lille, Brussels,* and Bordeaux, which are drawn three times a month. Each lottery contains 90 numbers, of which five nominally, but only four in reality, are entitled to prizes. The system is this:—an *extrait*, which is so called when only one of the numbers chosen comes up a prize, is entitled to 15 times the amount staked. If two numbers come up, that is an *ambe*, 270 times what is staked. If three be prizes, the gain is 5,500 times what is placed in the compartment appropriated to the *terne*. And if four numbers be prizes, the gain is 75,000 times the sum placed on the *quaterne*. Notwithstanding this inviting prospect of becoming rich, it cannot be concealed that in this kind of lottery, as in every other, the purchasers of tickets are the dupes of their credulity and avarice. The lowest stake, which was formerly 10 sous, was fixed at 2 fr., by law, in 1829. The profit of the managers is immense, and this branch of the revenue yields to the state more than 12 millions of francs a year. There are in Paris 152 offices where tickets are sold. The lottery of Paris is drawn by blindfolded children, at nine o'clock on the 5th, 15th, and 25th of each month, at the office, No. 2, rue Neuve du Luxembourg. The numbers drawn in the provincial lotteries are announced at Paris by telegraph. The drawings of these lotteries take place as follows:—Lille, 1st, 11th, and 21st of the month; Bordeaux, 2d, 12th, and 22d; Strasbourg, 7th, 17th, and 27th; Lyons, 9th, 19th, and 29th.

JOUTES SUR L'EAU.

The watermen of the Seine formerly amused the people with rowing and sailing matches. To these

* Since the restoration of Brussels to the king of the Netherlands, there have been only four lotteries, exclusive of that of Paris.

were added combats with lances, in boats, and dramatic representations upon the river, in which the mythological divinities cut a conspicuous figure. The aquatic sports are now very diversified, and take place for the most part at village fêtes in the environs of Paris.

MATS DE COCAGNE.

This exercise, first introduced into Paris in the year 1425, now forms part of the amusements at most of the public fêtes given at Paris, as well as at some of the fairs and wakes of the provincial towns and villages. It consists of a mast, 60 feet in height, smeared with soap and grease, at the top of which are several prizes, such as a gold watch, a silver watch, a silver fork and spoon, a silver cup, etc. which fall to the lot of those who, in turn, succeed in reaching them.

CHAPTER XIX.

PROMENADES, BOULEVARDS, AND BARRIERS.

PROMENADES.

CHAMPS-ÉLYSÉES.

This tract of ground, which is now laid out in agreeable walks, was formerly covered with small, irregular, and detached houses, situated in the midst of gardens, meadows, and arable land. In the year 1616, the queen mother, Marie de Médicis, having purchased part of the ground, had four rows of trees planted so as to form three roads, which were closed at the extremities by iron gates. This plantation being intended exclusively for that princess and her court, when she wished to take an airing in her carriage, it assumed the name of *Cours-la-Reine*, which it still retains. It is now open to the public in carriages on springs. This drive extends along the banks of the Seine, from which it is separated by the high road leading to Versailles. On the other side it was divided by ditches from a plain, with

which a communication was formed by a small stone bridge. In 1670, this plain, which extended to the village du Roule, was by order of Colbert planted with trees, forming several walks interspersed with grass plats. The new promenade was at first called *le Grand Cours*, to distinguish it from the *Cours-la-Reine*; but a few years after it was named Champs-Élysées. Madame de Pompadour, having become proprietor of the hotel now called Palais de l'Élysée-Bourbon, complained to the marquis de Marigny, superintendant of the royal buildings, that the trees intercepted her view of the road; in consequence of which Colbert's plantation was cut down. Madame de Pompadour dying in 1764, the ground was replanted in the same year; several alleys, squares, and circles were formed, and *restaurants* and *cafés* erected. At the same time, in order to render the point of view from the palace of the Tuileries more extensive, the ascent near the barrier de l'Étoile was lowered, and the road reduced to its present gentle slope.

The Champs-Élysées are bounded on the north by the faubourg St.-Honoré, on the south by the Cours-la-Reine, on the east by the place Louis XV, and on the west by Chaillot and the faubourg du Roule. Their length, from the place Louis XV to the circular area called the *Rond-Point* at the opposite extremity, is about 950 yards; their breadth at the eastern boundary is 373 yards, and at the western 700 yards. They are divided by the Neuilly road, the axis of which is the same as that of the grand walk of the garden of the Tuileries. This road, planted with trees, which form double walks on each side, is prolonged in a straight line to the barrier, and from thence to the bridge of Neuilly. By a royal ordonnance of April 22d, 1828, it was decreed that a statue of Louis XV should be erected at the *Rond-Point* of the Champs-Élysées. The design of an equestrian statue in bronze, by Cartellier, 15 feet in height, was fixed on, and Crozatier appointed to be the founder. The pedestal of marble, with a plinth of bronze, is also 15 feet high. The Champs-Élysées and the place Louis XV were ceded to the

city of Paris by the government in 1828, upon condition of the sum of 2,250,000 fr. being expended in their embellishment within the term of five years. The entrance to Paris by the Champs-Élysées is unequalled by any city in Europe. In 1723, the Cours-la-Reine was replanted. At the entrance of the Champs-Élysées from the place Louis XV are two beautiful groups in marble.

In 1814, a Cossack camp was established in the Champs-Élysées; and in 1815, the English encamped there.

During the winter of 1818, the walks of the Champs-Élysées were improved, several trees were felled to procure openings, and some young trees planted, as a considerable number had been destroyed during the period of the camps. At this time an opening was made which affords a fine view of the Hôtel des Invalides from the high-road. A bridge forms a communication between the Champs-Élysées and the Esplanade des Invalides.

From 1777 to 1780, the Champs-Élysées were the most fashionable promenade in Paris, being the resort of the most beautiful and elegantly dressed ladies of the capital. A solitary avenue was called *Allée des Veuves*, in consequence of its being thronged in the afternoon by the carriages of rich widows, who sought at the same time to take the air and assuage their grief. At that period no widow ventured to appear in deep mourning in the public walks. At present, the *Allée des Veuves* is deserted; the Parisian widows support their bereavement with greater cheerfulness, and it is far from uncommon to see the crape and weepers of dowagers associated at the Opera, with plumes and diamonds.

A grand plan has been formed for constructing in the Champs-Élysées, on the side towards the Seine, a new *quartier*, to be called *quartier de François I.* The works were begun in 1825, but have proceeded very slowly. Four streets open into a *place*, called *Place de François I.*, in the centre of which will be a *château*

* See page 284.

d'eau and a fountain ornamented with the statue of Francis I. At the corner of the street opening into the *Cours-la-Reine* is a house in which have been used the ornaments of the front of a country seat which Francis I built at Morets, near Fontainebleau, for his sister Margaret. This mansion was bought by the government, and the materials transported to Paris. One of the streets is called *rue de Clément Marot*, after the secretary of Margaret; and another *rue de Bayard*.

The public fêtes given to the Parisians take place in the Champs-Élysées.*

That part of the Champs-Élysées to the right on entering from the place Louis XV, is more particularly devoted to the promenade. On the left are players at bowls, skittles, balls, etc. Nothing can present a more lively scene than the Champs-Élysées, in the evening, during the summer season, particularly on Sundays. At the Rond-Point is the Salon de Mars, where the votaries of the dance are found in throngs; and whilst on each side of the grand avenue the different amusements usual at fairs may be enjoyed, itinerant instrumental and vocal performers enliven the walks.

An annual promenade, denominated *Longchamp*, which takes place in the Champs-Élysées and the Bois de Boulogne on the Wednesday, Thursday, and Friday of Passion Week, originated in the following manner:—In the Bois de Boulogne, an abbey, called *Abbaye de Longchamp*, was founded in 1261, by Isabella of France, sister of St. Louis. This abbey attracted little notice till towards the middle of the eighteenth century, when the melodious voices of some of the nuns excited the attention of amateurs. The church of the abbey became frequented, and on Wednesday, Thursday, and Friday of Passion Week, it was the resort of the fashionable circles. The attendants were dressed in the most splendid attire, and as the collections made were very considerable, and it was supposed they might be still augmented, the principal singers of the Opera-

* See page 571.

house were solicited to lend their aid in chanting the lamentations and *tenebræ* of Passion Week. When the empire of fine voices had passed away, the church of Longchamp was deserted, but the Parisians still flocked to the Bois de Boulogne, where the *haut ton* displayed their costly attire and splendid equipages. After the 18th Brumaire, the promenade of Longchamp was resumed, notwithstanding the abbey had been destroyed. The number of equipages seen at Longchamp is very considerable, but they are mean in appearance when compared with those of the drive in Hyde-Park on a Sunday in summer. The carriages proceed at a fast pace up the road on one side, and down on the other; the centre is reserved for carriages and four, royal carriages, and those of the king's ministers, the great officers of state, foreign ambassadors, and other high personages.

CHAMP-DE-MARS.

See page 256.

ROYAL GARDENS.

See pages 160, 181, 193, 504, and 566.

PUBLIC GARDENS.

See page 565.

BOIS DE BOULOGNE.

This wood, at the distance of about two miles from Paris, bears the name of a village to which it is contiguous. Before the Revolution it presented few trees that were not stunted and dying with age. The revolutionary axe rendered it still more naked and sterile; and the greater part of those it spared were felled to make palisades for the barriers of Paris at the approach of the allied armies in 1814. In July, 1815, after the capitulation of Paris, the British troops, under the command of the duke of Wellington, established their camp in the Bois de Boulogne. To construct huts they

cut down many of the trees, and a kind of town, formed of foliage, succeeded to luxuriant and verdant groves. Streets, named after places in England, extended along the roads where the Parisians had been accustomed to display their equipages. Upon the troops quitting this position, the wood necessarily presented a desolate appearance. It has since been replanted.

From time immemorial the Bois de Boulogne has been celebrated as the theatre of duelling; and it still is the rendezvous of those whom a sense of honour urges to this barbarous practice. Several thousand Parisians and foreigners have perished upon this spot, since the prejudice which induces men to kill each other coolly has been introduced into France.

The Bois de Boulogne may be called the Hyde-Park of Paris, where the most splendid equipages and finest horses of the capital are displayed. It is also celebrated for the annual procession or promenade de Longchamp.* In one of the principal alleys, near the gate next the Neuilly road, is an excellent *café*, and at a short distance beyond it a *restaurant* of the first order; both are much frequented in fine weather by genteel company. The soil of the Bois de Boulogne is what French geologists call *limon d'atterrissement*, and the English *diluvium*; in this formation are found the bones of elephants, oxen, elks, and other mammalia. Botanists have always frequented the Bois de Boulogne. Tournefort often mentions it in his works, and the celebrated Jussieu conducts his pupils there every year.

THE BOULEVARDS.

Under the reign of Louis XIV Paris ceased to be a fortified city. By a decree of that monarch the walls and towers, which had fallen into decay, were pulled down, and the ditches filled up. When the demolition of the southern enclosure had been carried into effect, the king formed the resolution of opening a

* See page 579.

wide road round the capital, and planting it with trees. In 1670, the fortifications on the north were demolished, and the road, which took the name of *Boulevard* (bulwark), was planted from the rue St.-Antoine to the rue St.-Martin. In the following year the Porte St.-Denis was demolished, and the triumphal arch, which bears the same name, was erected. The Boulevard was at the same time continued from the rue St.-Martin to the rue St.-Honoré. The northern boulevards being finished in 1704, the king issued a decree for similar works to be executed on the south; they, however, proceeded very slowly, and were not finished till 1761. Under the government of Napoleon, the Boulevard on the northern bank of the Seine was prolonged from the rue St.-Antoine to the river.

The Boulevards, which, since the formation of a similar road without the barriers, have been distinguished by the name of *Boulevard intérieur*, form two grand divisions called the *Boulevard du Nord*, and the *Boulevard du Midi*. The former, called also the *Grand Boulevard*, is five thousand and sixty-seven yards in length, and is subdivided into twelve parts, bearing the following names : the boulevards Bourdon, St.-Antoine, des Filles-du-Calvaire, du Temple, St.-Martin, St.-Denis, Bonne-Nouvelle, Poissonnière, Montmartre, des Italiens, des Capucines, and de la Madeleine. The *Boulevard du Midi* is sixteen thousand one hundred yards in length, and is divided into seven parts, as follows : the boulevards de l'Hôpital, des Gobelins, de la Glacière, St.-Jacques, d'Enfer, du Mont-Parnasse and des Invalides. These roads are planted with four rows of trees, forming a carriage road with a double walk on each side. The *Boulevard extérieur* was not finished till 1814. It is planted with trees, and is divided into several parts bearing different denominations. The name of the street called *rue Basse-du-Rempart*, below the boulevards on the north side, still indicates what it once was. On the northern boulevards new objects constantly strike the eye of the stranger. They are skirted in most parts with elegant houses, shops, restaurants and cafés. The *boulevard des Italiens* is the

most fashionable part. Here in fine weather loungers of both sexes throw themselves carelessly on chairs, and thus pass a great part of the day. Nothing can exceed the gaiety of this spot till midnight. The chairs are hired for two sous each. The common people prefer the boulevard du Temple, where puppet shows, pantomimes, rope-dancing, mountebanks etc., are always ready to amuse them. On Sunday evenings, this spot resembles a fair. All the diversified amusements that can be devised assail the senses—musicians, flower-girls, and tumblers, alternately succeed each other, and appear grateful for the few sous bestowed upon their indefatigable, and sometimes wonderful exertions to amuse. The scenes of nearly all the northern boulevards are not less amusing in the evening. They are well lighted, and the thousands of persons going to or from the theatres, coming from dinners, or lounging about for diversion, keep up the bustle and animation till all-subduing sleep bids the busy world retire.

The new boulevards to the south offer a striking contrast to this lively picture. On their sides, at considerable distances, are some elegant houses and gardens *à l'Anglaise*, but no crowds, no noise; the air is pure and salubrious, and those who like a solitary shady walk will here be gratified. They are said to be much frequented by lovers and poets.

The exterior boulevards form, in some parts, a pleasant ride, but in general are monotonous and dull.

BOIS DE VINCENNES.

See VINCENNES, ENVIRONS OF PARIS.

PRÉ ST.-GERVAIS.

See ENVIRONS OF PARIS.

PÉPINIÈRE DU LUXEMBOURG.

This beautiful nursery ground, on the enclosure of the ancient convent *des Chartreux*, contains, in a high state of cultivation, rare plants and every species of fruit

tree found in France, or which it is sought to naturalize. In spring the director delivers lectures on horticultural subjects, the pruning of trees, etc.

PARC DE MOUCEAUX,

No. 4, rue de Chartres, faubourg du Roule.

In this park, planted in the English style, an edifice was built in 1778, under the direction of M. Carmonde, for the late duke of Orleans, then duke de Chartres. It is ornamented with Gothic grottoes, Greek ruins, superb peristyles, etc. The National Convention decreed that Mouceaux should not be sold, but preserved for various establishments of public utility. Napoleon, at his accession to the throne, presented it to the arch-chancellor Cambacérès; but the latter, finding that to keep it up an immense expense was occasioned, restored it to the donor four or five years afterwards. Napoleon then annexed Mouceaux to his private domains, and upon his fall, in 1814, the king restored it to the duke of Orleans. This spot is worthy of the traveller's visit, and tickets of admission may be obtained upon applying by letter, post paid, to *Monsieur le Secrétaire des Commandemens de S. A. R. le Duc d'Orléans, au Palais-Royal*. Admission days are Thursdays and Sundays.

THE BARRIERS.

Paris (Lutetia), when under the Roman domination, consisted merely of the island now called *Ile de la Cité*, which at that period was much smaller than at present, and does not appear to have been surrounded with walls in the time of Julian. There is presumptive evidence, however, that it was enclosed towards the end of its subjection to the Roman sway, as walls round it certainly existed in the earliest reigns of the Franks.

Louis VI, being incessantly exposed to the attacks of the lords his vassals, determined to defend the faubourgs on the north and south of the *Cité* by the erection of walls. The enclosure on the right bank of the

Seine began near the church of St.-Germain-l'Auxerrois, and terminated opposite the place de Grève. This enclosure was afterwards prolonged eastward to the rue de Soffroi-l'Asnier. On the left bank, the enclosure began near the marché de la Volaille, and terminated near the rue de Bièvre.

In 1190, Philip Augustus, previous to his departure on a crusade to the Holy Land, commanded the householders of Paris to surround the city with a substantial wall, having turrets and gates, which was commenced in the same year. The enclosure on the northern bank set out from a tower near the spot now occupied by the pont des Arts, and terminated beyond that where the pont Marie now stands. The wall on the southern bank was begun about the year 1208. It set out from the spot which the eastern pavilion of the Institut now occupies, and terminated opposite the Isle St.-Louis.

About a month after the battle of Poitiers, which took place on the 18th of October, 1356, Etienne Marcel, *prévôt des marchands*, gave orders for the walls of Paris to be augmented and repaired. The plan of the southern side remained the same as before, but the fortifications were thoroughly repaired, and ditches dug round them. On the northern bank the enclosure was considerably enlarged. Under Charles V and Charles VI the fortifications of Paris were repaired and strengthened, as was the case also during the reigns of Francis I, Henry II, Charles IX, and Louis XIII. Under Louis XIV the walls were pulled down and the boulevards formed.

The extensive introduction of contraband goods into the capital in the reign of Louis XVI, induced the farmers-general of the king's revenue to solicit permission to construct walls round Paris, considerably beyond the extent of any preceding enclosure. The king's consent was given by an ordonnance of January 13th, 1783, and the works on the southern side were begun in May following. Upon the completion of this enclosure the wall was commenced on the north, and extended round the villages of Chaillot and Roule. The prodigal minister Calonne charged M. Ledoux with the

construction of elegant edifices for the collectors of the revenue at the barriers, in order that the entrances into Paris might impress strangers with an idea of its magnificence. Calonne was dismissed from the Cabinet in 1787, and in September of the same year the works were suspended by an order in council. The new minister, M. de Brienne, archbishop of Toulouse, accompanied by several public functionaries, inspected the walls in November following. Under the first impulse of indignation he was disposed to have them demolished and the materials sold; but the works were too far advanced, and he therefore merely obtained an order in council prescribing various regulations, and appointing new surveyors and architects.

On the 1st of May, 1791, the entrance duties were abolished, in consequence of which the barriers became useless.

Under the Directory, about the year 5, a small duty was levied, and the barriers were repaired. The product of this duty being given to the hospitals, it took the name of *octroi de bienfaisance*. During Napoleon's reign the walls were finished, and the duty at the barriers considerably augmented. In 1817, the enclosure on the south was prolonged, in order to include the Abattoir d'Ivry, the Hôpital de la Salpêtrière, and two hamlets.

The total extent of this enclosure is twenty-six thousand seven hundred and seventy-eight yards, and comprises fifty gates or barriers, bearing different names. At the eastern and western extremities of the barriers, boats, called *pataches*, are stationed upon the river to collect the duties upon the goods entering the capital by water.

We would recommend the traveller to make the tour of the barriers. Of those most entitled to notice we shall give a brief description. Hitherto the opening between many of the *bureaux d'octroi* at the barriers has been filled up with miserable wooden fences, but it has been determined to replace them by iron gates, and the project has in many instances been carried into execution.

The *barrière de Neuilly* is composed of two elegant pavilions and a handsome iron railing, beyond which rises the triumphal arch de l'Etoile.

The *barrière du Trône* or *de Vincennes*, consists of two spacious symmetrical pavilions, and two columns seventy feet in height.

The *barrière Saint-Martin* presents the form of a temple, and is upon the same axis as the basin de la Villette. This edifice has been transformed into barracks for gendarmes, and two small pavilions built for the officers of the *octroi* duties.

The *barrière de Rochechouart* is a pavilion ornamented with four Ionic columns.

The *barrière de Fontainebleau* or *d'Italie* consists of two symmetrical buildings, ornamented with a Doric entablature.

The *barrière de Beroy* is composed of two buildings resembling temples.

The *barrière de Reuilly* is a charming rotunda of brick, surrounded by a peristyle of twenty-four columns bearing arcades.

The *barrière de la Chopinette* presents, in a façade, a semicircular portico surrounded by six Doric columns.

The *barrière du Combat* has a picturesque appearance.

The *barrière Blanche* is decorated with columns resting on consoles.

The *barrière de Chartres* is in the form of a circular temple, with a portico of sixteen columns.

The *barrière de Courcelles* resembles a chapel.

The *barrière de Passy* is richly decorated with sculpture; to the right and left of the building is an iron railing connected by pedestals, supporting colossal figures of Brittany and Normandy.

The *barrière de l'Ecole militaire* consists of two buildings which have no other opening than a porch in the form of a niche.

The *barrière d'Enfer* consists of two large pavilions.

The *barrière de l'Oursine* resembles a small Doric temple.

CHAPTER XX.

CATACOMBS AND CEMETERIES.

THE CATACOMBS.

The origin of the Catacombs does not ascend to the remote ages of antiquity. The cemetery des *Innocens*, in the centre of Paris, had existed several centuries previous to its enclosure, in 1186, by Philip Augustus. The common people of Paris regarded this burial place with so much veneration, that some difficulty was found in its suppression; but the insalubrity occasioned by such an accumulation of human putrescence, had long determined the government to close it as a place of interment. The Council of State in 1784 decreed that the cemetery should be cleared of its dead, and converted into a market-place,* after the canonical forms which were requisite in such cases had been observed. It fortunately happened that there was no difficulty in finding a proper receptacle for the remains thus disinterred. Under the southern part of Paris immense quarries had been worked from time immemorial. The Observatory, the Luxembourg, the Odéon, the Val-de-Grâce, the church of Ste.-Geneviève, the church of St.-Sulpice, the rues de la Harpe, de St.-Jacques, de Tournon, de Vaugirard, and several other streets, were completely undermined. Some excavations having taken place, a special commission was appointed to direct such works as might be required. Engineers and workmen were immediately employed to examine the whole of the quarries, and prop the streets, roads, churches, palaces, and buildings of all kinds, which were in danger of being engulfed. The thought of converting the quarries into Catacombs originated with M. Lenoir, lieutenant-general of the police; and the proposal for removing the dead from the cemetery des *Innocens* was the more easily entertained, because a receptacle so convenient

* See MARCHÉ DES INNOCENS, page 303.

and so unexceptionable in all respects, was ready to receive them. That part of the quarries under the plaine de Mont-Souris was allotted for this purpose; a house, known by the name of *la Tombe Isoire*, or *Isouard* (from a famous robber, who once infested that neighbourhood), on the old road to Orléans, was purchased, with a piece of ground adjoining; and the first operations were to make an entrance into the quarries by a flight of 77 steps, and to sink a well from the surface down which the bones might be thrown. Meantime, the workmen below walled off that part of the quarries which was designed for the great charnel house, opened a communication between the upper and lower vaults, and built pillars to prop the roof. When all these necessary preliminaries had been completed, the ceremony of consecrating the intended Catacombs was performed with great solemnity on the 7th of April, 1786, and on that same day the removal from the cemetery began. This work was always performed at night; the bones were brought in funeral cars, covered with a pall, and followed by priests in their surplices, chanting the service of the dead. When they reached the Catacombs the bones were shot down the well, and the rattling and echoing which they made in their fall, was as impressive a sound as ever was heard by human ears.

All the crosses, tombstones, and monuments, which were not claimed by the families of the dead to whom they belonged, were carefully removed and placed in the field belonging to the *Tombe Isoire*: some of them were very curious. Many leaden coffins were buried in this field, one of which contained the remains of madame de Pompadour, who, at her own desire, had been interred at the foot of the *Croix des Innocens*. Thus far things had been conducted with the greatest decorum; but as the Revolution proceeded, *la Tombe Isoire* was sold as a national domain, the leaden coffins were melted, and all the monuments destroyed. A *guingette* was then opened upon the spot, which was afterwards converted into a *salle de danse*.

The cemeteries of St.-Eustache and St.-Étienne-des-Grès having been suppressed in 1787, the bones from

them were removed to this general deposit, by order of the government. The Catacombs served also as convenient receptacles for those who perished in popular commotions or massacres. The victims of the 28th and 29th of August, 1788; of the 28th of April, 1789; of the 10th of August, and the 2d and 3d of September, 1792, were deposited there. To perpetuate the memory of those who fell at the latter period, two marble tablets have been erected, and an annual service is performed at the place of their interment. Upon the suppression of the convents and various churches, the remains discovered in them were removed and deposited in this immense charnel house. The bones, when first brought to the Catacombs, were heaped up without any kind of order, except that those from each cemetery were kept separate. In 1810, a regular system of piling up the bones was commenced under the direction of M. Héricart de Thury. Openings were made to obtain air, channels were formed to carry off the water, steps were constructed from the lower to the upper excavation, pillars erected in good taste to support the dangerous parts of the roof, and the skulls and bones built up along the walls.

There are two entrances to the Catacombs, the one towards the west, near the *barrière d'Enfer*, by which visitors are admitted; and the other to the east, near the old road to Orléans, which is appropriated to the workmen and persons attached to the establishment. A third entrance, opening into *la Tombe Isoire*, was stopped at the period when that field was sold.

The staircase descending to the Catacombs consists of 90 steps. The stranger, carrying a wax taper, which he may purchase on the spot, or at a grocer's shop, is accompanied by a guide, who conducts him through this vast labyrinth, and is himself directed by a black line traced on the roof through the whole course which he is to pursue. After several windings, with galleries branching off in different directions, he arrives at the gallery *du Port-Mahon*. A soldier, named *Décure*, who had accompanied marshal Richelieu in the expedition against Minorca, being employed in these quarries,

amused himself, in his leisure hours, in carving out of the stone a plan of Port Mahon, where he had been long a prisoner. He worked at it constantly from 1777 to 1782; and when it was finished, he formed a spacious vestibule adorned with a kind of mosaic of black flint. This ingenious man was afterwards crushed to death by a mass of stone which fell whilst he was occupied in constructing a staircase.

At a short distance from this spot is a curiosity which probably will not be shown unless the traveller inquires for it. Some enormous fragments of stone are so nicely balanced on a base, hardly exceeding a point, that they rock with every blast, and seem to threaten the beholder, yet in this equilibrium they have remained for more than two centuries, and it would probably require a prodigious force to remove them.

About 100 yards from the gallery du Port-Mahon, we fall again into the road of the Catacombs. On the right side is a pillar formed of dry stones, entirely covered with incrustations of grey and yellow calcareous matter; and 100 yards further on is the vestibule of the Catacombs. It is of an octagonal form. On the sides of the door are two stone benches, and two pillars of the Tuscan order. Over the door is the following inscription:—*Has ultra metas requiescunt, beatum spem spectantes.*

The vestibule opens into a long gallery lined with bones from the floor to the roof. The arm, leg, and thigh bones are in front, closely and regularly piled together, and their uniformity is relieved by three rows of skulls at equal distances. Behind these are thrown the smaller bones.

This gallery conducts to several rooms, resembling chapels, lined with bones variously arranged; and in the centre, or in niches of the walls, are vases and altars, some of which are formed of bones, and others are ornamented with skulls of different sizes. Some altars are of an antique form, and composed of the solid rock.

These chapels contain numerous inscriptions; some of them merely indicating the cemetery from which each

pile of bones was removed; others are extracted from the Scriptures or heathen poets; but very few are appropriate, or display real feeling or good taste.

One chapel or crypt, which contains the remains of those who perished in the various popular insurrections, during the early stages of the Revolution, is called *Tombeau de la Révolution*.

Another, called *Tombeau des Victimes*, encloses the bodies of those who perished in the horrible massacres of the 2d and 3d of September.

In order to procure a freer circulation of air during the first works carried on in the Catacombs, a large earthen dish of live cinders was placed on a block of stone; for which was afterwards substituted a sepulchral lamp, in the form of an ancient cup, upon a pedestal. This is the first monument in the Catacombs. Near it is the large cruciform pillar, called *Pillar of the Memento*, on account of this inscription on three sides of it:—*Memento quia pulvis es*. Behind this is the pillar of the *Imitation*, so called because the inscriptions on it are taken from the book entitled, “The Imitation of Jesus Christ.”

Among the ornaments is a fountain, in which four golden fish are imprisoned. They appear to have grown in this unnatural situation, but they have not spawned; three of them have retained their brilliant colour, but some spots have appeared upon the fourth. The spring which rises here was discovered by the workmen; the basin was made for their use, and a subterranean aqueduct carries off the waters. M. Hericart de Thury named it *la Source d'Oubli*, but it is now called *Fontaine de la Samaritaine*, from an inscription of the words of Christ to the Samaritan woman.

The album which is kept at the Catacombs contains a great many effusions of sentiment, a few of devotional feeling, and numerous miserable witticisms and profligate bravadoes.

The calculations differ as to the number of bones collected in this vast charnel-house. It is, however, certain that it contains the remains of at least 3,000,000 of human beings.

A faint mouldering smell is perceived, but not to any unpleasant or dangerous degree.

Two cabinets have been formed in the Catacombs by M. Hericart de Thury. One is a mineralogical collection of specimens of all the strata of the quarries; the other is a pathological assemblage of diseased bones, scientifically arranged. There is likewise a table, on which are exposed the skulls most remarkable either for their formation or the marks of disease which they bear.

It is in contemplation to form a more characteristic entrance to the Catacombs than that which they at present possess. In April, 1814, the Russian troops formed a camp in the plain of Mont-Souris. As soon as they learned that the Catacombs were established beneath it they respected the entrance, and were eager to visit the vast subterranean sepulchre. The emperor of Austria visited the Catacombs on the 16th of May, 1814. This was the first time they had ever been entered by a sovereign.

The Catacombs are certainly one of the most curious and interesting monuments of Paris. Having quitted them by a portal, on which is an inscription from Virgil, the stranger again follows a black line traced on the roof, which conducts him to another staircase; on ascending this he finds himself on the east of the road to Orléans, which he had crossed under ground, and more than half a mile from the spot at which he descended.

The Catacombs have been for some time closed to the public, on account of extensive repairs which are now far advanced. Admission cannot be obtained without an order from *Monsieur le Directeur des Travaux des Monumens Publics*, No. 29, rue de l'Université, which should be applied for by letter. In making the tour of the Catacombs, visitors are now attended by an ecclesiastic, in consequence of some persons having allowed themselves to act in a manner unbecoming the solemnity of the place.

CEMETERIES.

At a period more remote than the seventh century, the Parisians buried their dead without the city walls, along the sides of the high-roads. By degrees the priests granted permission for interments to take place in churches and the ground contiguous. The increase of the population rendering it necessary to extend the bounds of the city, the cemeteries became inclosed within the walls, where they remained till towards the end of the 18th century. In the year 1790, the National Assembly passed a law expressly prohibiting interment within churches, and commanding all towns and villages to discontinue the use of their old burial-places, and form others at a distance from their dwellings. During the revolutionary tyranny which soon after ensued, when it was proclaimed that death is an eternal sleep, men were buried without any ceremony, or memorial to mark the spot where they lay. But, in the spring of 1800, a decree was issued by the prefect of the department of the Seine, which ordained three cemeteries to be enclosed for the use of Paris, of a certain extent, and at a distance of one mile from the walls. In the centre of each a *Luctuaire*, or *Salle de Deuil*, was to be erected, destined to receive the funeral procession, and consecrated to the ceremony which might precede the act of interment. Six funeral temples were to be built in Paris, to serve as depôts before the funeral. A mode of burial common to all was to be established. The *commune* of Paris was to defray the expense for the poor, but in all other cases it was to be reimbursed by means of a burial tax. Families might incur any additional expense that they pleased. Monuments also were allowed to be erected in the cemeteries : of course, in such cases, a price was to be paid for the ground. The use of public coffins was forbidden ; that is of those coffins which only served for carrying the body to the grave ; for it appears that the dead were often, perhaps most frequently, interred without one. The costume of all the persons attached to this department was regulated with as much precision as that of the Directory them-

selves. These regulations, in themselves good, were in great part disregarded.

In 1804, an imperial decree was issued, repeating the prohibition of interment in churches, or within the bounds of a town. High ground exposed to the north, was, by this decree, to be chosen for cemeteries; and every corpse was to be interred in a separate grave, from a metre and a half to two metres deep, and the earth to be well trodden down. There was to be a certain distance between the graves, which were not to be reopened till after five years. Another imperial decree, in 1811, consigned the whole funeral business of the metropolis to one company of undertakers-general,* arranged funerals into six classes, and appointed a *tarif*, whereby the expense of every separate article and assistant was determined. This decree is still in force.

The cemeteries of Paris are five in number, viz. the *Cimetière de Montmartre*, the *Cimetière du Père La Chaise*, that of *Vaugirard*, that of *Ste.-Catherine*, and that of *Mont-Parnasse*. They are laid out in a picturesque style; the monuments are generally in good taste, and many of the inscriptions are interesting. These burial grounds may be considered as public promenades; parties are made to visit them; and in their neighbourhood are established *guinguettes*, where refreshments may be obtained. On Sundays, in particular, they are the resort of the inhabitants of the capital. On All-Souls' Day, which is set apart in the Romish church for the commemoration of the dead, whole families of the Parisians visit the graves of their relations. Women, in mourning apparel, repeat the prayers for the dead over the grave, and men are seen prostrate upon the ground.

Having thus given a general view of the origin of the Parisian cemeteries, we shall now present a more particular description of them.

CEMETERY OF MONTMARTRE.

This cemetery is situated without the walls, on the

* See ENTREPRISES DES POMPES FUNÉBRES, page 41.

north of Paris, at the foot of the hill of Montmartre, between the barrier Blanche and the barrier de Clichy, and is approached by a fine avenue of trees. This spot was formerly a gypsum quarry; and the irregularity of the ground, resulting from that circumstance, gives it a picturesque and romantic appearance. It was the first established after the suppression of burial-places in the city, and was originally named *Champ de Repos*. To the left, on entering, is a sandy elevation of the natural soil, declining towards the west, at the bottom of which are the common trenches, for such as have not the honour of a separate grave.

On the left near the gate is a monument erected by Madame Larmoyer to the memory of her husband. It is adorned with a bas-relief representing M. Larmoyer upon his death-bed. At the foot of the bed is a genius, holding in his right hand a crown, and in his left an inverted flambeau. At the head appears the widow surrounded by her three sons and her daughter. The expression of grief in the countenances of these figures is admirably executed. The widow and her daughter survived M. Larmoyer only a few months, and were buried in the same tomb.

The visitor in making the tour of the cemetery should ascend the high ground on the right, which affords an enchanting view of a deep hollow beneath, in which the poplar, the cypress, the lilac and the honeysuckle flourish over the graves of the mouldering dead. Descending at the extremity of the lofty ground, he arrives at a stone cross, having on the left an elevation on which are handsome monuments of the families of Voyer d'Argenson, d'Aguesseau, de Ségur, and Seveste. He should then keep along the avenue next the wall, at the extremity of which from the sandy elevation, the common trenches are seen at the outer boundary. By proceeding down one avenue and up the other, always making the stone cross his point of return, he will survey all the monuments in the ground, and his attention will frequently be arrested by epitaphs breathing the effusions of kindred and friendly tenderness. Amidst a vast multitude of simple gravestones, he will meet with a

considerable number of elegant monuments in the form of antique tombs, columns, and small temples, variously ornamented. The most remarkable in the grand avenue are those of the families of Caccia and Blomaert, Woidier, Charrière and Cruise. The most prominent object in the cemetery is a lofty stone obelisk surmounted by a cross, erected to the memory of the duchess de Montmorency. An altar tomb is consecrated to the memory of the wife of M. Legouvé, a member of the Institute and author of the poem entitled *Le Mérite des Femmes*. Near it is a stone bench, on which the poet used to sit and lament his wife, who died in 1809. Legouvé died in 1812.

On a marble slab, under the shade of a poplar and a cypress, is an epitaph to the memory of St. Lambert, author of the beautiful poem of the *Seasons*, who died in 1803. There is also a monument of the celebrated sculptor Pigalle.

The most singular epitaph to be found here is the following:—

J. B. VÉRY,
Décédé à Paris, le 21 janvier, 1809.
Bon frère, ami sincère.
Toute sa vie fut consacrée
Aux arts utiles.

If it be recollected that Messrs. Véry, brothers, have been and are still among the most celebrated *restaurateurs* of the French capital, there are few who will dispute that M. J. B. Véry's life was usefully employed. The stranger should not fail to visit this cemetery, as, except Père La Chaise, it is the most picturesque and rich in ornaments. The English visitor's attention, in the course of his perambulations, will frequently be arrested by monumental inscriptions in his native tongue to the memory of his own countrymen.

CEMETERY OF PÈRE LA CHAISE.

This tract of ground on the slope of a hill extending from Belleville to Charonne, on the north-east of Paris, was celebrated in the 14th century for the beauty of its

situation; under Louis XIV as the residence of Père La Chaise; during 150 years as the country-house of the Jesuits; and in the present day as the principal cemetery of the French capital. In the earliest ages of the monarchy this spot was called *Champ-l'Évêque*, and without doubt belonged to the bishop of Paris. In the 14th century a wealthy grocer, named Regnault, erected upon the ground a magnificent house, which the people called *la Folie Regnault*. After the death of Regnault, this mansion was bought by a female devotee and presented to the community of the Jesuits in the rue St-Antoine. It continued to bear its former name till the reign of Louis XIV, who authorised the Jesuits to call it Mont Louis. That monarch being particularly attached to Père La Chaise, his confessor, appointed him superior of this establishment in 1765, and Mont Louis then became the focus of the Jesuitical power in France. The house was enlarged, and the garden extended and ornamented with fountains, statues, and an immense variety of shrubs and flowers. Upon the suppression of the order of the Jesuits, Mont Louis was sold by a decree, dated August 31, 1763, to pay the creditors of the community. It afterwards passed through several hands, and was at length purchased for 160,000 fr. by M. Frochot, prefect of the department of the Seine, to be converted into a cemetery. It then consisted of 42 acres. M. Brongniart was appointed to adapt this spot to its new destination; and in drawing his plan that skilful architect preserved whatever could be rendered subservient to the use or embellishment of the new establishment. To render access easy to different points, winding paths were formed, a wide paved road was opened to the spot where the mansion of Père La Chaise formerly stood, and with the shrubs and fruit trees were mingled cypresses and weeping willows.

The cemetery of Père La Chaise was consecrated in the beginning of 1804; and on 21st of May, of the same year, the first corpse was buried there. Its present extent is nearly one hundred acres, and it is entirely surrounded by walls. The advantageous situation of this spot, upon the slope of a hill, surrounded by

luxuriant valleys and rising grounds, and commanding an extensive view of a picturesque and glowing landscape, has occasioned it to be chosen by the most distinguished personages as the place of their interment; consequently no Parisian cemetery can vie with that of Père La Chaise in the number and beauty of its monuments. Some of them, of large dimensions and elegant architecture, are in the form of temples, sepulchral chapels, funeral vaults, pyramids and obelisks; others present cippi, columns, altars, urns, and tombs of diversified forms variously ornamented; many are surrounded by enclosures of wood or iron, within which are planted flowers and shrubs; and near some of them are benches to which kindred and friends repair to give vent to feelings of affection and regret. A subterranean canal, which conveyed water to the Maison de Mont Louis, still exists, and furnishes a sufficient supply to keep the plants and herbage in perpetual verdure. Some families pay a regular sum to the gardener to cultivate the shrubs and flowers upon the graves of their deceased friends.

In this cemetery there are three kinds of graves: 1. The *fosses communes*, four feet and a half deep, in which the poor are gratuitously buried in coffins placed close to each other, without any intervening space, but not upon each other. These trenches are re-opened every five years, that term being sufficient for the decomposition of bodies in this clayey soil; but the ground of each grave may be bought either for six years or for ever, by families at the time when the trenches are about to be re-opened, in the event of it not being in the line of any road it is in contemplation to form. Application for the purchase of this ground is made at the *Bureau des Cimetières*, Hôtel-de-Ville. 2. The temporary graves, which, upon the payment of 50 fr. are held for six years; but at the expiration of that time are revertible, notwithstanding that monuments may have been erected over them. These graves may be held for a longer period upon families paying 50 fr. every five years; if this payment be not regularly made, the graves are re-opened and the monuments restored to those who

erected them. The ground of temporary graves may likewise be purchased for ever, in which case a deduction of one of the sums of 50 fr. paid for its temporary possession is made upon the price. The purchase of temporary graves is made at the *mairie* of the *arrondissement* where the deceased resided; but for the prolongation of the term, or the purchase for life, application must be made at the *bureau des cimetières*. 3. Perpetual graves, which are acquired by the purchase of the ground at 125 fr. per square metre, and in which families may sink vaults and erect monuments at pleasure. The purchase of ground for ever is made on all working days at the *bureau des cimetières*; and on Sundays and festivals at the *bureau* of the cemetery of Père La Chaise. Not less than two metres is granted for an adult, and one metre for a child under seven years of age; but families may buy any extent they please, and there are some who possess 40, 50, and 60 metres. In addition to the purchase money, the sum of 18 fr. 25 c. is paid for the deed of sale, the stamp and registering. The purchaser of ground applies to the keeper of the cemetery, who accompanies him to select it in such unoccupied part of the cemetery as he may please. In case a family wishes, upon the death of one of its members, to have a vault or tomb constructed, the body is interred in a temporary grave, for which upon its removal the sum of 29 fr. 60 c. is paid, but such removal cannot take place without special permission of the prefect of police, and can only be carried into execution in the presence of a commissary of police, who draws up minutes thereof.

The cemetery of Père La Chaise is appropriated to the interment of the inhabitants of the 5th, 6th, 7th, 8th, and 9th *arrondissemens* only, except in the case of the purchase of ground for ever, when remains may be brought there from any part of the capital, or even, of the kingdom.

The old barrier has been closed, and a new one, the barrier d'Aulnay, opened immediately opposite to the entrance of the cemetery. It consists of two plain but elegant pavilions, united by an iron railing. The gate

of the cemetery is in the centre of a semicircular recess. It is ornamented on each side with cippi and funereal ornaments. On the gate is the following inscription :—

SCIO QUOD REDEMPTOR
MEUS VIVIT ET IN
NOVISSIMO DIE DE TERRA
SURRECTURUS SUM.—*Job. xix 25*

On the right side :—

QUI CREDIT IN ME,
ETIAM SI MORTUUS
FUERIT, VIVET.—*John. x. 25.*

On the left :—

SPES ILLORUM
IMMORTALITATE
PLENA EST.—*Wisdom. iii. 5*

The gate leads into a semicircular area, on each side of which is a lodge. The divisions on the right and left of the avenue opposite the entrance present nothing worth notice, except the tombs of Dieulafoy, a dramatic author; Swebach and Casset, painters; Desplat, a professor of the veterinary school of Alfort; Milhomme, a statuary, who executed the statue of Colbert on the pont Louis XVI; mademoiselle Mazerai, an actress of the Théâtre Français; and M. Boursier, grocer, in the rue de la Paix, whose widow was tried for having poisoned him, but acquitted. Taking the road to the right at the extremity of the avenue, a court is passed on the right in which is the porter's lodge. A door to the left of the court leads to the Jews' burial ground. It contains handsome monuments of the arrogant Calmer; Joseph, the money changer in the Palais-Royal, who was robbed and stabbed by Rata and Malaguti; madame Lopez, madame Fould, and M. Diaz Carvalho. Beyond this spot, on the right, stands the most picturesque and interesting monument in the cemetery, namely, the tomb of Abelard and Heloisa. It consists of a sepulchral chapel of Gothic architecture, formed out of the ruins of the celebrated abbey of the Paraclet, founded by Abelard, and of which Heloisa was the first abbess. Its form is a parallelogram, 14 feet in

length by 11 in breadth; and its height is 24. A steeple, 12 feet in elevation, rises out of the roof, and four smaller steeples, exquisitely sculptured, terminate the angles. Fourteen columns, six feet in height, ornamented with diversified capitals, support 10 arches, and the latter are surmounted by cornices wrought in field flowers. The four pediments are decorated with bas-reliefs, roses, and medallions of Abelard and Heloisa. The principal one presents two busts, and a bas-relief divided into three parts; in the centre is Mount Calvary; on the left is Abelard in his monastic habit; and on the right is an angel holding in his arms the soul of Abelard. The opposite one is adorned with two roses, and a bas-relief representing Abelard's funeral. The two lateral pediments are ornamented with roses of beautiful workmanship. In this chapel is the tomb built for Abelard, by Peter the Venerable, at the priory of St.-Marcel. He is represented in a recumbent posture, the head slightly inclined and the hands joined. By his side is the statue of Heloisa. The bas-reliefs round this sarcophagus represent the fathers of the church. At the foot and on one side of the tomb are inscriptions; and at the angles are four short inscriptions relating to the origin of the monument, its removal, and its erection in the Musée des Monumens Français, from whence it was transported to the cemetery of Père La Chaise.

Near this spot repose general Murray and rear-admiral Colbert. Farther on is a fine marble monument with a medallion of Pierre Louis Serre; and two grave-stones, separated by a column and urn, to the memory of monsieur and madame Saladin de Crans, the latter of the Egerton or Bridgewater family. On the side of the avenue opposite the chapel of Abelard and Heloisa, are seen two divisions extending to a house on the left occupied by a marble mason. In these divisions the most remarkable monuments are that of a daughter of baron Cuvier; those of monsieur and madame Reveillon, of whom the latter was the first victim of the Revolution in 1789, when their paper-hangings manufactory in the faubourg St.-Antoine was burnt by the populace; that

of a brother of the celebrated president of the chamber of deputies, Royer Collard ; a lofty altar tomb of Jean François Fontaine, marquis de Cramayel ; and a pedestal with a fine bust of M. Plaisir, the hairdresser ! In the next divisions are interred a M. Schacheres, shoemaker to mademoiselle d'Orleans, whose epitaph, composed by himself and inscribed on his tomb before his death, is the *ne plus ultra* of vanity ; the count de Mun ; the duchess de Fleury ; the noble family de Coigny ; the count and countess de Tessé ; Dr. Tenon of the Hôtel-Dieu ; professor Petit of the Polytechnic school ; the prince de Monaco, who, in 1819, drowned himself at the age of 61 years ; counsellor Tripiér ; the Russian princess Gatignie, a Gothic monument ; the celebrated medical professor Hallé ; Delandre, astronomer ; lord Dormer ; Langlés, Oriental scholar ; Ravrio, a celebrated bronze manufacturer and author of some fugitive poems, who bequeathed 3,000 fr. to be adjudged to the person who should discover a remedy for the evils suffered by gilders from the use of quicksilver, which prize was gained by Darcet : an elegant monument with the bust of the deceased in a niche ; the marchioness de Condorcet, whose husband, secretary of the Academy of sciences, suffered at the Revolution ; the famous Regnault St.-Jean-d'Angely, who died six hours after his return to Paris from banishment ; baron Denon, a pedestal surmounted by a bronze statue of that distinguished traveller ; the prince de Castelcicala ; president Agier ; the duke de Laval-Montmorency ; madame Graux, a handsome mausoleum ; M. Gareau, a superb monument of white marble, with a statue of madame G., weeping at her husband's tomb ; M. Ravennel, a tomb of a singular form resting on four stone balls ; the duchess de Castries, a handsome monument ; young Lallemand, a law-student, killed by a private of the royal guards during a tumult in 1820, when the election law was under discussion in the chamber of deputies : the monument was erected at the expense of the students of the schools of law, medicine, the Fine Arts, and commerce, who upon the anniversary of his death made a point of repairing in a body to the spot where

his remains were interred, till the anniversary of 1823, when they found gendarmes stationed at the gate, who refused them admittance; a son of marshal Mortier, an obelisk of white marble. The next divisions of this section comprised between the principal avenues may be called the classic ground of the cemetery. Here are interred :—The aeronaut Charles, successor of Montgolfier; madame Dufresnoy, surnamed the tenth muse of the age, a pedestal surmounted by an urn; the celebrated chemist Fourcroy, a bust of marble; Hams, mineralogist; Van-Spaendonck, painter of flowers; Tarchi, an Italian musician; young Latour-du-Pin; the family Saucedé, a handsome sepulchral chapel; the countess de Girardin, a handsome monument with a white marble bust; Jean, and André Thouin, gardeners of the garden of Plants; Breguet, the celebrated clock and watch-maker, a bust of bronze; Messier, a distinguished astronomer; Parny, author of the *Guerre des Dieux* and other licentious poems, a pyramid of black marble; Marie-Joseph Chenier, an author; Bernardin de St.-Pierre, author of *Paul and Virginia* and other works; Grétry, the celebrated composer; Sage, founder of the school of mines and the valuable mineralogical collection formerly at the mint, but now annexed to that of the garden of Plants; Garat, a famous vocalist; Aignan, translator of Homer; Hurtault, architect, a beautiful cippus of white marble; Poyet, architect of the façade of the chamber of Deputies; madame Dugazon, a popular actress; the celebrated Delille, surnamed the French Virgil, a plain tomb of large dimensions, surrounded by palisades, and bearing no inscription but his name; the family of Mandrou de Vilneuve, a sepulchral chapel; the marquis de Boufflers, author of several esteemed works, an obelisk surmounted by an urn; Bellanger, architect of the iron cupola of the Halle-au-Blé; Brongniard, architect of the Exchange; Bervic, a distinguished engraver; Barbier-du-Bocage and Mentelle, celebrated geographers; Prevost, inventor of the Panorama, a black marble pyramid; Visconti, a sarcophagus of black granite surmounted by his bust; Ginguené, a distinguished author; Suard, long secre-

tary of the Académie française; the celebrated Talma, a plain monument without inscription; Gericault, painter of the shipwreck of the *Medusa*; de Marchangy, author of *Tristan le voyageur*, etc., a column crowned by a cross of iron; madame Blanchard who perished July 6th, 1819, by her balloon taking fire, a cippus surmounted by a globe in flames; the celebrated composer Méhul, a cippus of white marble decorated with a golden lyre and surmounted by an urn; Dr. Bosquillon, an Egyptian sarcophagus; Persuis and Nicolo, celebrated composers.

After visiting the above monuments, the visitor should cross the avenue and inspect those on the opposite side, as far as the second turning, leaving the chapel behind him. Here are interred Valenciennes, landscape painter; Morellet, translator of Mrs. Radcliffe's works; madame Comtat, *alias* Parry, an actress; M. Bertholle, a temple supported by six columns, beneath which is a funereal urn; Audinot, director of the Théâtre de l'Ambigu-Comique; mademoiselle Raucourt, actress of the Théâtre-Français, to whose interment in consecrated ground the clergy of St.-Roch offered such violent opposition that it had well nigh occasioned a popular tumult: an altar tomb with her bust wearing the theatrical diadem; the baron de St.-Just, author of the *Calife de Bagdad*, etc.; Corse, a popular actor and director of the Ambigu-Comique; Isabey, a painter; M. Cercoux, a stone cippus surmounted by his bust in bronze; M. Dubouchage, twice a cabinet minister; the baron des Fontaines, once the owner of the ground where the cemetery is formed; Pichald, author of *Léonidas*; Mazurier, the actor; Desaugier, the songster and author of vaudevilles; the family Breuil, an elegant monument surmounted by a cross. In the avenue at one extremity of which is seen the chapel, are several handsome sepulchral monuments which should not escape attention. At the other extremity is a circular road with sepulchral chapels of the families Harmand, Souriac, and Mallet, the latter surmounted by a fine marble group of the Virgin and infant Jesus; here also are interred the duke de Frias, a grandee of Spain, who died in exile; Dr. Pinel, a bust in bronze;

Dr. Percy, a white marble pyramid; M. le bailli de Crussol, a superb monument; the family of Durand, a gothic chapel; Dr. Beclard, a pedestal surmounted by his bust in bronze; professor Moreau de la Sarthe, a column crowned by an urn; M. Thierry, a temple of stone supported by 8 columns in which the sarcophagus is placed; Valentin Haüy, who taught the blind to read by means of characters in wood; Gaspard Monge, professor of the Polytechnic school, a handsome sepulchral chapel surmounted by a temple with his bust in marble, erected by his pupils; madame Guizot, an elegant writer; and Chaussier, a bust in marble. Continuing along the principal avenue branching off from the circular road, we see on the right and left the monuments of the family of Hennecart; madame Gail, the authoress, a handsome white marble monument; M. Gail, her husband, a column of veined marble crowned with a black urn; Dr. Mazeret, a column of marble covered with ivy and entwined by a serpent which drinks from a cup at the summit; Dr. Chauvot de Beauchene, physician to Louis XVIII and Charles X; the princess Stéphanie de Bourbon-Conti; Labédoyère, the unfortunate officer, who, forgetting his duty to the king, was the first to join Napoleon when he advanced to Grenoble, after having landed in France from the isle of Elba, in 1815; the lady of general Bertrand; and the duke and duchess de Valmy, tombs of black marble. Along this avenue, and on the summit of the hill to which it leads, are seen sepulchral chapels of the following families, some of which are truly superb:—Lemoine Vuillier; Hadengue, Regnault, and Lafontaine; Bance; Goupy; Leroux; Coutanceau; Lemoine; Poittevin, Millot and Braillon; Laffitte; Renet; Guillaume; Maucune; Lanjuinais; Granger and Roche; Toulouse; Bidaux; Delaroa and Bidaux; Macdonald; Otto; Frochot; Cabany; Teissier; Desfammes; Vinchon; Barry; de l'Espine; Bezouin; Boscary; Guesnier; Nast and Bevy; Vigier; Galot; Meunier; Ribot; Perregaux; Frère; Hibon; Lefebvre; Rebut and Feyerick; Turpin; Clarmont; Hubbard; Huin; Polissard; Houdaille; and Marescot. The other monuments to be noticed in the avenue and the ground contiguous are those of marshal

Kellermann; Caulaincourt, duke de Vicenze, a column of white marble; Dr. Heurteloup; Panckoucque, the friend of Buffon; the duchess de Bassano; mademoiselle Goupy, a column on a pedestal of white marble enriched with fine sculpture; mademoiselle Georgina Mars, sister of the celebrated actress; Mounier, a member of the Constituent Assembly, a sarcophagus of white marble. From this point, in a vast tract of ground recently annexed to the cemetery, are seen two immense sepulchral chapels, one of which is that of marshal Lauriston; and several other handsome monuments. Continuing along the avenue, are seen the monuments of madame Brezin, a tomb of large dimensions; Elisabeth Mauciere, abbess of Fontrevault, a cippus in stone, surmounted by a cross; general Boyer; the marquis de Fontanes, a cippus of black marble; the English general Barrow; Martin d'André, president of the Constituent Assembly; and the family Trubert, a tomb of large dimensions.

The hill at the top of this avenue is the most interesting part of the cemetery. Here on the right and left are monuments of general d'Abadie, a granite pyramid; Miot de Melito, who was mortally wounded at Waterloo; Collin de Sussy, minister of commerce; the celebrated Volney, a pyramid; Chagot Defays, proprietor of the iron works at Creuzot, a magnificent monument of cast iron; de Turgy, a monument erected by the dauphiness; the count de Grave, minister of Louis XVI; count Dejean; the duke Decrés, minister of the marine, who was blown up in his bed by gunpowder placed there by a servant, a monument of large dimensions, handsome architecture and sculpture: two bas-reliefs represent naval actions in which he was engaged with the English; marshal Serrurier; the duchess de Mazarin; the lady of general Thiebault, an elegant sarcophagus; the count de la Martillière, a sarcophagus surrounded by small cannon; la Reveillère Lepeaux, a noted character at the Revolution; the count de Bourcke, Danish ambassador, an elegant monument with a bas-relief representing the countess de Bourcke bewailing the loss of her husband; Hué, the faithful attendant of Louis XVI; the abbé Sicard, director of the Deaf and Dumb School; the arch-

chancellor Cambacérès, an elegant monument; Rabaut-Pommier and Mestezart, protestant ministers; the latter a tomb in the form of a cottage; the celebrated madame Cottin; marshal de Beurnonville, a pedestal of black marble; M. de Walstertoff, Danish ambassador, a handsome tomb with an elegant bas-relief; the family of Boode, a temple of large dimensions; Baron de Beaumarchais, the author; marshal Davoust, prince d'Eckmühl, a pyramid of granite; marshal Lefèvre, a magnificent sarcophagus of white marble, with two figures of fame crowning the bust of the marshal in relief, a serpent, the emblem of immortality, encircling his sword, and the inscriptions—*Soldat, maréchal, duc de Dantzick, pair de France.—Fleurus, Avant-Garde, Passage du Rhin, Altenkirken, Dantzick, Montmirail*; marshal Masséna, prince d'Essling, a pyramid of white marble, 21 feet in height, a portrait of the marshal in bas-relief, and the inscription—*Rivoli, Zurich, Genes, Essling*; marshal Suchet, duke d'Albufera, a lofty altar tomb of beautiful white marble richly ornamented with bas-reliefs of fine execution; general Collaud, a pyramid of black marble; general Dumuy, an antique tomb of black marble; the Russian countess Demidoff, a most beautiful temple of white marble, the attic supported by 10 columns, in the midst of which is seen a tomb surmounted by a cushion bearing the arms and coronet of the deceased; Manuel, the celebrated orator of the chamber of deputies; Stanislas Girardin, a deputy, a marble tomb decorated with a civic crown; Girodet, a celebrated painter, a monument with his bust; Gossuin, a member of the Constituent Assembly, an elegant monument with a wreath; general Foy, a superb monument erected by a national subscription, consisting of a massive sepulchral chapel surmounted by a temple in which is seen a statue of the general in the act of addressing the chamber of Deputies; baron Simon, a pedestal of black marble surmounted by an obelisk and an urn; the marquis Dessoles, who upon the formation of the Martignac ministry, in 1827, declined the posts of foreign minister and president of the council, a column supporting an urn; the marquis de Bethisy, governor

of the Tuileries; madame Michiels, a mass of rock-work from which rises a column crowned by three urns; the lady of general Gourgaud; marshal Ney, the unfortunate officer, who, upon Napoleon's return from the isle of Elba, swerved from his allegiance to the king, was condemned to death December 6th, 1815, and shot on the following morning—a plain monument erected here upon a grass-plot surrounded by palisades, was removed soon after its erection, in consequence of the numerous inscriptions written upon it with a pencil, which were renewed as soon as effaced; Guillaume Lagrange, a dragoon who perished in the deserts of Poland, a cenotaph with his bust wearing a dragoon's helmet, erected to his memory by his mother; the count de Goltz, Prussian ambassador; general Nansouty; Dupaty, a distinguished statuary; Rolland, a celebrated statuary, a tomb of white marble with a bas-relief representing the bust of Homer; madame de Remusat the authoress; the distinguished sculptor Lecomte; the marchioness de Beauharnais, sister-in-law of the empress Josephine and mother of madame de Lavalette; Parmentier, to whom France is in a great measure indebted for the general cultivation of the potatoe, an elegant tomb ornamented with sculpture and supported by four columns, erected to his memory by the apothecaries of the capital; general Vignolles, a sepulchral chapel; Camille Jordan, a deputy, a handsome sarcophagus; count Garnier, a marble column; Dr. Cullerier; the family Greffulhe, a Gothic sepulchral chapel; M. and madame Robineau, two cippi; the family Girardeau, a handsome series of tomb-stones; Marlanno Louis Urquijo, minister of Spain, a temple of white marble, ornamented with eight columns, and surmounted by a dome and a cross, having beneath it a pedestal bearing an urn; the duke de Fernand Nunques, ambassador of Spain; lady Campbell; miss Langford; count Thibaut de Montmorency; Quintin Craufurd, a Scotch gentleman, celebrated for his love of the arts, sciences, and letters, an antique chapel; Nascimento, a Portuguese poet; general Letort; M. de Varenge, receiver of the Finances, a sepulchral chapel; M. Gemon,

a pyramid 36 feet in height ; Molière, a sarcophagus of stone, supported by four columns and surmounted by a vase ; La Fontaine, a cenotaph, crowned by a fox in black marble, and ornamented with two bas-reliefs in bronze, one representing the fable of the *wolf and the stork*, and the other the *wolf and the lamb* ; cardinal Lattier de Bayanne ; madame Guyot, a grand monument, consisting of a cippus of black marble surmounted by a tomb in white marble, with bronze bas-reliefs ; Jean-Louis Lefebvre, a tomb elevated upon four steps, ornamented with deaths' heads in bronze at the angles and two rows of stars ; the celebrated astronomer the marquis de Laplace, a tomb of white marble from which rises an obelisk surmounted by an urn, ornamented with a star encircled by palm-branches, and the inscriptions—*Mécanique céleste—Système du Monde, probabilités* ; general d'Arbouville, a sepulchral chapel, having at the entrance two pieces of cannon, on which his exploits are inscribed ; general Berckheim ; marshal de Perignon ; an antique tomb, decorated with trophies of arms ; the count de Valence, an elegant monument, ornamented with his armour and the ducal mantle ; Celerier, a distinguished architect ; madame de St.-Julien, surnamed by Voltaire the *papillon philosophe* ; the countess de Coislin ; the countess de la Marcke, illegitimate sister of the king of Prussia, a column of grey marble crowned by an urn ; Mrs. Adamson, a lofty pyramid ; the marquis de Clermont Gallerande, who, on the memorable 10th of August, placed himself between Louis XVI and the mob, to defend his sovereign ; the family Gatteaux, a large sepulchral chapel ; M. Bellart ; general Masserano, a Spanish grandee ; the wife of general Menou, abandoned by her husband, who took the turban, became a leader of the Turks under the name of general Abdallah, embraced the Koran, and married a woman of Damietta while the deceased was still living.

Continuing along the avenue which he had before quitted, and which runs parallel with the wall at the furthest side of the cemetery, the visitor will perceive monuments of Patrick Keen, Esq., an Irish gentleman, who was assassinated in the most unprovoked

and cowardly manner, on the boulevard des Italiens, at Paris, in 1815; general d'Anselme; lieut.-gen. Ferino; *Claude dit Pierre, inventeur de l'ingénieux spectacle mécanique et pittoresque, décédé le 26 septembre, 1814, âgé de soixante-quinze ans*: a small grove, in the midst of which rises a wooden cross, painted black, with the above inscription; Monsigny, the celebrated composer; Palissot, author of *la Dunciade*; Naldi, a celebrated vocalist; Tallien, who after having wielded the destinies of France, died in abject poverty; the abbé Sabatier de Cabre, who was the first that demanded the convocation of the States-General, in 1789; the family Delattre; a stone obelisk, surrounded by eight stone posts joined by an enormous chain; M. Boulard, upholsterer to the king, who undertook a journey to the quarries of Carrara, to buy the marble for the construction of his tomb.

From this point of the cemetery the *fosses communes*, or trenches, may be surveyed in the distance. The stranger should then take the cross road leading towards the chapel. The monuments to be remarked on each side are:—the wife of Dr. Michel, a handsome tomb of stone and marble; De Sèze, the illustrious defender of Louis XVI, an elegant marble pyramid; madame Heim, daughter of the celebrated statuary and wife of the painter of that name, an antique tomb, ornamented with a bas-relief of inimitable execution; the illustrious painter David, whose heart only is deposited here, near the remains of his wife, a neat monument, with his portrait in bronze; Jean-Joseph Melan, the epitaph presents the only acrostic to be met with in the cemetery; count Jolivet, who bequeathed his whole fortune to the *Société d'Encouragement de l'Industrie nationale*; and M. Goblet, a tomb surmounted by his bust in bronze.

We have now arrived at the chapel, which is plain and neat, and receives light by a window in the centre of the roof. It is 56 feet in length by 28 in breadth, and its elevation is about 56 feet. It is situated at the extremity of the two principal alleys leading from the gate, and is surmounted by a cross in white marble. From the level area in front a most enchanting prospect is obtained. The division of the ground situated between

the chapel and the avenue opposite to the entrance of the cemetery, which the visitor left when he proceeded to the tomb of Abelard and Heloisa, presents monuments of M. Duplantier, who figured under the empire; M. Lenoir Dufresne, a superb tomb of grey marble, ornamented with bas-reliefs; madame du Fougeret, foundress of the *Société de Charité maternelle*; Laujon, founder of the lyric society called *Soupers de Momus*; and madame Bondini, afterwards madame Barilli, of the Italian Opera House. In the ground on the right of the avenue in descending from the chapel, we meet with no names worthy of being recorded except those of the abbé Geoffroy, editor of the *Journal de l'Empire*; and admiral Bruix; but there, as well as in the ground below extending to the wall, are many epitaphs, which in talent and tenderness yield to none that are inscribed on bronze or marble.

Among the immense number of persons interred in this cemetery are general Komarsvecki; lieut.-general Champion; William Thomas Sandifort, esq., major of the Bombay establishment; lieut.-col. Richardson Howley, of the Madras artillery service; and Philip Astley, esq., of the Amphitheatre, London. In short, the number of interesting monuments and inscriptions is so great, that it is impossible to give more than a general idea of them: and certainly no stranger should leave Paris without having visited the cemetery of Père La Chaise.

In 1814, when the forces of the allied powers approached Paris, formidable batteries were established in the cemetery of Père La Chaise, because it commands the vast plain extending to Vincennes. The walls were pierced with loop-holes. The pupils of the school of Alfort occupied this position on the 30th of March, and successfully resisted two attacks of Russian troops sent against them by general Barclay de Tolly. Upon a third attack, however, the Russians made themselves masters of the cemetery; and their possession of the batteries hastened the capture of the village of Charonne. Paris having capitulated the same evening, the Russians formed their camp in the cemetery, and cut down many trees for fuel.

In 1815, when the combined forces of the allies surrounded Paris a second time, the Administration of Funerals commanded the interments in the cemetery of Père La Chaise to be suspended, in order to prevent the exposure of the attendants and workmen to the enemy's balls, which were showered down in that direction. The ancient burial-ground of Ste.-Catherine was reopened, and all the persons who died during the fortnight previous to the king's return to Paris were there interred.

CEMETERY DE VAUGIRARD.

This cemetery is situated beyond the barrier de Sèvres, at the entrance of the village of Vaugirard; and the gate by which it is entered, at No. 7, on the left, is marked by a cross. It is the second cemetery that was opened, and consists of a small plain surrounded by walls. This being the burial-place of the patients from the Hôtel-Dieu, and of the inhabitants of the faubourg St.-Jacques, who are for the most part poor, it possesses few monuments worthy of notice. On a plain mural monument is an inscription to the memory of *Hyppolite Clairon*; and near that celebrated actress lies the well-known writer *Jean François de la Harpe*, author of *Cours de Littérature*, and other works; *Hyppolite Ballot*, poisoned by his professed friend, *Castaing*, who was executed for the crime, was also buried in this cemetery. It is to be regretted that, whilst the other cemeteries of Paris are kept in admirable order, that of Vaugirard is so totally neglected, that the visitor can scarcely make his way among the graves, broken grave-stones, and enclosures, which obstruct his passage at every step.

CEMETERY DU MONT-PARNASSE.

This cemetery, which was opened on the 25th of July, 1824, is situated near the barrier du Mont-Parnasse, in the midst of the plaine de Mont-Rouge. Its extent is about 30 square acres, and it is surrounded with a lofty wall. The entrance is by the boulevard du Mont-Parnasse, and consists of two plain pavilions. The capitals

of the piers upon which the gates are hung are in the form of tombs, ornamented with funereal emblems. In the centre is a circular road planted with trees, from which four roads, also planted with trees, branch off in opposite directions. The cemetery, moreover, is intersected by other walks and paths in straight lines. From the recent date of this burial-ground, the number of elegant monuments is but small. The following are those most entitled to notice:—Alexandre Desenne, a distinguished artist, a lofty tomb of white marble, surmounted by a bust of the deceased in bronze; Deseine, a celebrated statuary; François Bolard, a pyramid of marble crowned with an urn, and on each side a pedestal with an urn; the marquis d'Aguesseau, the last of that illustrious family; the duchess de Gesvres, the last of the family of the connétable Duguesclin, a handsome tomb, surmounted by a cross; the count de Montmorency Laval, a beautiful monument, crowned with a cross and an urn; the countess Clement de Ris, an elegant tomb of white marble; the baron Dupin; two fine marble columns, each surmounted by an urn, erected by the pupils of the Polytechnic School to the memory of two of their comrades; the baron de Hooke, a neat obelisk; Frédéric du Petit-Méré, a dramatic author; an elegant tomb erected by the company of *sapeurs-pompiers*, to the memory of one of their comrades named Maret, who perished at the burning of the Théâtre de l'Ambigu-Comique, in July, 1827; M. Joulot, an arcade with inscriptions on the two columns that support the pediment; and the abbé de Fontanil, a handsome stone tomb, surmounted by an urn. In this cemetery, as well as in the others, there are some striking epitaphs, but many will be met with that are only remarkable for their absurdity.

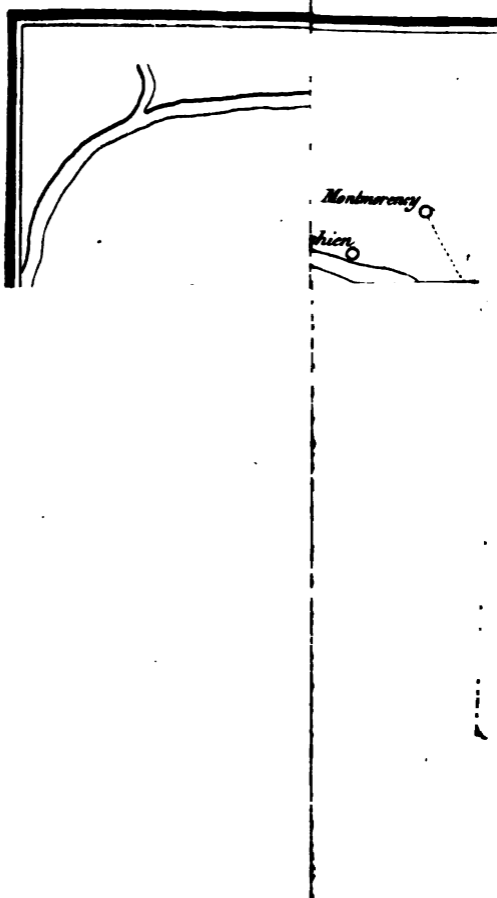
CEMETERY DE STE.-CATHERINE,

This cemetery, situated in the rue des Francs-Bourgeois, opposite the extremity of the rue des Fossés-St.-Marcel, within the walls of Paris, is contiguous to a burial-ground named *Cimetière de Clamart*, which was suppressed in

1793. This quarter being occupied by the working and indigent classes, the cemetery presents fewer monuments worthy of notice than any other of the capital. The most remarkable is an oblong tomb, elevated upon three steps, surmounted by a helmet and other military emblems. On the front is the following inscription—*Ici reposent les cendres de Charles Pichegru, général en chef des armées françaises. Né à Arbois, département du Jura, le 14 février, 1760 ; mort à Paris, le 5 avril, 1804. Elevé par la piété filiale.* Upon the right of the tomb is inscribed—*La première pierre a été posée le 31 octobre, 1815, par Elisabeth Pichegru.* Thus, in an obscure corner, under a tomb scarcely known, reposes the conqueror of Holland—he who first accustomed the French to those splendid victories which afterwards raised to so high a pitch their military glory. The circumstances of the death of Pichegru are too well known to need repeating here.

Since 1815, interments have been discontinued in this cemetery. To visit it, apply to M. Belfort, No. 34, rue des Fossés-St.-Marcel.

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ENVIRONS OF PARIS.

PARIS, having been for so many ages the capital of France, and the principal residence of its sovereigns, its environs may naturally be expected to abound with palaces, magnificent mansions, churches, and castles, remarkable for the grandeur or elegance of their architecture, as well as for their splendid collections of sculpture, painting, and other productions of the fine arts. Such monuments exist; and though some, particularly sacred edifices, were ravaged or destroyed during the Revolution, there still remain a sufficient number to attract and repay the attention of the tourist. To these monuments and works of art, must be added the natural beauties of the country; the picturesque banks of the Marne and the Seine; and the vineyards, gardens, woods, and forests which surround the capital.

This work, however, being rather intended for the passing traveller, than the professed topographer or antiquary, it is considered necessary only to indicate such town, village or hamlet, as has something striking to recommend it to notice.

The distances of each place from Paris are measured from the church of Notre-Dame.

To the principal towns in the environs diligences run, which have offices where passengers may be booked for almost any hour, and minor vehicles may be had at different public stations.

For places to which there is no stage or public conveyance, the best plan is to take a cabriolet or fiacre; but to prevent any subsequent dispute, the traveller should make a bargain by the hour and name the place, as the fares beyond the barrier are not regulated by law.

Although the *fêtes* of the towns or villages are spe-

cified in describing them, a table is added to the *Environs*; in which they are arranged in the order of the months, with the barriers leading to them.

ALFORT.

This village, situated two leagues south-east of Paris, at the confluence of the Seine and the Marne, and at the point where the two high roads of Champagne and Burgundy meet, is celebrated for a royal veterinary school established in the buildings of an ancient castle, which within a few years have undergone great alterations and improvements. It was founded by Bourgelat, in 1766, and is famous not only for its distinguished pupils, but also for illustrious persons, such as Vicq d'Azyr, Daubenton, Fourcroy, etc., who have been professors in it. This establishment possesses a chapel which also serves the inhabitants of Alfort for a place of worship; a library of domestic zoology, a cabinet of comparative anatomy, and another of pathology, which are open to the public. There are also a botanical garden; hospitals for sick animals; a laboratory for chemistry and natural philosophy; a pharmacy; ground for the cultivation of forage; a school of practical agriculture; a flock of sheep for experiments on the crossing of breeds and the improvement of wool; a flock of Thibet goats; a herd of foreign swine, and an amphitheatre, where lectures are delivered upon veterinary medicine and rural economy; besides farriers' shops, buildings for experiments, and a bee-house. Stallions from the stud of Pin are conducted here in the spring.

There is a similar institution at Lyons, for the south of France. The pupils from the north of France are admitted at Alfort upon the authorisation of the minister of the interior, either as boarders at 360 fr. a year, as gratuitous pupils, or on paying half the charge for boarders. The minister of war has 40 pupils in the school destined for veterinary service in the cavalry. They are received from the age of sixteen to twenty-five. The duration of the studies is four years. They must all be able to read and write, and understand arithmetic,

grammar, and smith's work. The number of pupils received is fixed at 300. Animals that require treatment are admitted at a charge of 50 sous a day for a horse and 12 sous for a dog. If their owners are poor, the only charge made is for their keep. In case of murrain among cattle, some of the pupils, or even professors, are sent to treat them.

In 1814, when the allied troops threatened Paris, the veterinary school and bridge of Charenton were defended by the pupils, some of whom were wounded. In 1828, a bridge was built at Alfort, at the point called *la bosse de la Marne*. Conveyances:—20, rue des Tournelles.

ANTONY,

A village two leagues and a half south of Paris, consists principally of arable land, vineyards, and meadows. The church possesses a beautiful choir, and a remarkably fine steeple crowned by a pyramid, which is supposed to have been built in the fourteenth century. At Antony there is a considerable manufactory of wax candles, and many pretty country houses. *Fête*, second Sunday in May. Conveyances:—36, rue Mazarine, and place St.-Michel.

ARCUEIL.

The name of this place, situated $\frac{3}{4}$ of a league north-west of the barrier of the same name, is derived from the arches of the aqueduct, constructed by the Romans.* The inhabitants are principally employed in working numerous stone quarries, and pits of plastic clay used for the fabrication of fine ware. It contains nursery grounds and an establishment for dressing wool.

The church is of the age of St.-Louis, and is remarkable for the delicate sculpture of its gothic porch, and for the interior galleries, particularly those of the choir. The area opposite the porch is planted with trees, and at the extremity is a plain but elegant building occupied as a school upon the Lancasterian plan. The country

* See AQUÉDUC D'ARCUEIL, page 331.

round Arcueil is pleasing and highly picturesque; it abounds with neat country houses, amongst which are those in which Bertholet and the celebrated de Laplace resided. Arcueil is remarkable for having been the residence of Godelle, a poet of the 16th century, at whose house the first tragedies written in the French language were acted; and as the seat of the learned society formed in 1807 under the title of *Société d'Arcueil*, for making chemical experiments. In the plain between Arcueil and Montrouge, the king of Prussia reviewed his army on the 20th of September, 1815. Maddar, the *rubis tinctorum*, etc., grows in the environs. *Fête*, Sunday after St.-Denis's day (October 9th). Conveyances:—No. 1, rue du Pont-de-Lodi, and place St.-Michel.

ARGENTEUIL.

This large village containing 5,000 inhabitants, about two leagues and a half north of Paris, is pleasantly situated on the Seine, over which there is a bridge. There was formerly a priory here, founded in 656, to which the unfortunate Eloisa retired in 1120, till the Paraclet was prepared for her by Abelard; and the village was once strongly fortified; remains of the fortifications may still be seen. The environs of Argenteuil are mostly covered by vines; there are many quarries of gypsum, which are a source of wealth to the surrounding country. Argenteuil is noted for its figs and asparagus. A bloody battle was fought here between the French and the allied troops, June 2d, 1815. Conveyances:—No. 18, rue de Rohan.

ARNOUVILLE.

Four leagues north of Paris, on the river Crould. The chateau, built about the year 1757, displays good taste and a love of the Fine Arts; the park, which consists of three hundred acres, is beautifully diversified with groves, lawns, cascades, and sheets of water. The village is regular, well built, and planted with trees. All the streets meet in a spacious lawn, ornamented with a fountain. It contains a manufactory of machines for

spinning. Louis XVIII passed three days in the chateau of Arnouville previous to his entry into Paris, on the 8th of July, 1815; and here it was that he drew up his celebrated Charter. Conveyances, 51, rue du Faubourg-St.-Denis.

ASNIÈRES-SUR-SEINE.

This pretty village is situated on the banks of the Seine, at $1\frac{1}{2}$ league from Paris. In front of the chateau, which was built by Mansard, is a small island divided into two parts by a branch of the river. The Seine is crossed at this point by a ferry. The French troops being cantoned at Asnières on July 3d, 1815, they sunk all the boats on the river, upon the approach of the allied forces. Conveyances :—96, rue Montmartre, and 9, rue Notre-Dame-des-Victoires.

AULNAY-LES-BONDY

Lies in a plain $3\frac{1}{2}$ leagues north east of Paris. It possesses a chateau, the park of which is planted with taste and presents a fine collection of all the trees naturalized in France. One farmer here has a fine flock of Merino sheep. Conveyances :—12, rue Ste-Apoline, and 254, rue St.-Martin.

AUTEUIL,

About a league to the west of Paris, on the road to Versailles, is pleasantly situated at the entrance of the bois de Boulogne. It is famous for having been the favourite retreat of Boileau, Molière, Racine, Lafontaine, la Chapelle, Franklin, Helvetius, Cabanis, Condorcet, Count Rumford, and other eminent men. It contains a number of handsome villas. The church was built in the beginning of the 17th century, except the porch and the tower, which are more ancient. Opposite the porch is a monument, consisting of a pyramid surmounted by a globe and cross gilt, erected to the memory of chancellor d'Aguesseau, who died at Auteuil, in 1751. This village possesses a public fountain, a mineral spring and an establishment of baths. During the fine season, this

neighbourhood is enlivened by balls given beneath the trees, near the porte de Passy, which are the resort of good company. *Fête*, 15th of August, and Sunday following. Conveyances:—No. 8, rue de Valois-Batave; No. 8, bis, rue Duphot; and place Louis XVI, at the foot of the bridge.

BAGATELLE,

A small but elegant country seat in the bois de Boulogne, formerly occupied by M. de Charolois, was purchased by the Count d'Artois (Charles X), who rebuilt it and had the following characteristic inscription placed over the entrance:—*Parva, sed apta*. Its situation and the landscape around it are admirable; and seldom has so much convenience, simplicity, and elegance been combined. During the Revolution, it was occupied by a restaurateur. It was afterwards inhabited by Eugène Beauharnais. Upon the restoration, the Count d'Artois presented Bagatelle to his late Royal Highness the duke of Berry; and it now belongs to the duke of Bordeaux, who, as well as Mademoiselle, goes thither almost every day to receive his lessons. During the fine season, entertainments are given here from time to time, by the young prince to juvenile parties. The mansion consists of a court, a second court called *cour d'honneur*, a square pavilion with a semi-circular front towards the garden, and a pile of building for servants. In the front of this pile are twelve statues in niches. The entrance of the pavilion is adorned with fine statues of Hebe and Bacchus. The apartments on the ground floor are a vestibule, a billiard-room, a round saloon, with a cabinet or boudoir on each side, and a dining-room.

In the vestibule, is a fine marble bust of the duke of Angoulême, by Durand; under it is the following extract of the letter written by the prince, when a prisoner in the south of France, in 1815.

“ Me voilà ici, entièrement résigné à tout, et bien occupé de tout ce qui m'est cher. Je demande, j'exige que le Roi ne cède sur rien pour me ravoir. Je ne crains

ni la mort ni la prison, je suis prêt à tout, et tout ce que Dieu m'enverra sera bien reçu.

“LOUIS ANTOINE.

“*Pont-St.-Esprit, 10 Avril, 1815.*”

The saloon is hung with blue damask, and ornaments imitating gold. It contains some fine mirrors, and an elegant cradle, presented to the duchess of Berry by the *Dames de la Halle* of Bordeaux; it is in the form of Noah's Ark, and is surmounted by a dove. Here also is a mahogany fort ornamented with the royal arms at the four angles. Upon the platform are models, upon a small scale, of pieces of artillery. The dining-room contains an eagle, shot by the late duke of Berry in the forest of Fontainebleau, on the 27th of November, 1817.

The upper storey contains, to the right of the staircase, the apartments of the late duke of Berry, consisting of an ante-chamber, in which is a fine drawing of the cuirassiers of the duke's regiment; a second ante-chamber, containing various views of Bagatelle and its gardens; a boudoir hung with lilac silk, and golden borders, and containing a small bust of Louis XVII, the late duke's bed-room hung with striped green and white silk, and the ceiling hung with the same in the form of a tent; and the bed-room of the late duke's principal *valet-de-chambre*. The duchess's apartments consist of an ante-chamber; a second ante-chamber, hung with red damask and yellow borders; a boudoir, hung with watered blue silk, with silver borders. The bed-room is hung with yellow silk and lilac borders.

These rooms are small and low, neatly fitted up, but not in the luxuriant style as when occupied by the Count d'Artois.

The grounds present a fine bowling green, a canal, a grotto, an artificial hill, from the top of which there is a view of Neuilly, Sèvres, St.-Cloud, and Mont Valérien or Calvaire; an ice-house, a second grotto, a rock crowned with a Gothic pavilion, a hill from which water falls in a cascade, a hermitage, a cottage, and a pheasantry.

Behind the pavilion is a charming garden, and at its

extremity on the right is a marble statue of Mercury; and on the left a statue of Venus: to the right of the latter are swings, and other amusements. The grounds are adorned with marble statues and busts; and an obelisk with hieroglyphics.

Bagatelle was built by Bélanger, in consequence of a heavy wager between the Count d'Artois (Charles X) and another royal personage, arising from a remark of the latter, when they were hunting in the bois de Boulogne, that there ought to be some contiguous place of repose after the fatigues of the chase. The bet was that the house could not be erected in sixty days; it was finished in fifty eight.

This mansion can only be seen by tickets to be had by letter addressed to *M. le secrétaire des commandemens de S. A. R. Madame la duchesse de Berry, palais de l'Elysée-Bourbon.*

BAGNEUX,

One of the most ancient villages in the vicinity of Paris, situated on an eminence $1\frac{1}{2}$ league to the south of the capital, abounds with country houses. The church, built in the 13th century, resembles Notre-Dame upon a small scale. The interior is much admired. The sculpture of the porch represents God the Father accompanied by four angels, each holding a candlestick. Conveyances:—55, rue Mazarine, and 3, rue du Pont-de-Lodi.

BAGNOLET.

This village, one league to the east of Paris by the Pantin road, formerly possessed a chateau with a park belonging to the duke of Orleans, regent of France. The estate was sold by his son, and the park divided into lots. Bagnolet produces a great quantity of fruit, and is celebrated for peaches, and pits of clay suitable for the manufactory of the finest porcelain. *Fête*, the first Sunday of September. Conveyances:—247, rue St.-Martin, and 13, rue Jean-Jacques-Rousseau.

BELLEVILLE,

Situated at the extremity of the faubourg du Temple, commands a fine view of Paris. The side of the hill is covered with neat country-houses and a great number of *guinguettes*, with bowers and shady walks, where a multitude of Parisians, of the lower classes, assemble on Sundays and holidays. In the low ground are many lime pits. In the church, built in the 17th century, the celebrated poet Favart, author of several comic operas, was interred. Between Belleville and the walls of Paris, is the public garden called *Jardin des Montagnes françaises* (see page 567). At Belleville and the adjacent heights, a battle was fought on the 30th of March, 1814, between the French and the allied army, who the next day took possession of Paris. Strangers should certainly visit the heights of Belleville. *Fête*, June 24th, and the Sunday following. Conveyances:—35, place du Caire; 20, rue Jean-Jacques-Rousseau; place de Grève; and place des Petits-Pères.

BELLEVUE.

A village two leagues west of Paris, on the hill leading to Meudon from Sèvres, delightfully situated and newly constructed, much in the English style. From the terrace, the view of Paris and the sinuosities of the Seine for several leagues, is enchanting. Upon this spot formerly existed a palace, built by Madame de Pompadour, which being bought by Louis XV, remained in possession of the royal family till the Revolution, when it was converted into barracks, and has since been demolished. Here is one of the best conducted *bals champêtres* in the neighbourhood of the capital. *Fête*, August 15th, and the Sunday following. Conveyances:—6, rue de Rohan; 2 and 4, rue de Rivoli; 37, rue Dauphine.

BERCY,

Is situated half a league from Paris on the Seine, with a fine chateau after the designs of Mansard, a park of 300

acres and a magnificent terrace along the river. At this village, a considerable part of the wine from Champagne and Burgundy, brandy, vinegar and oil, for the supply of the capital is landed, arriving from the interior by canals which meet at the junction of the Seine and the Marne, at a short distance. The warehouses here are very extensive, and indicate wealth and commerce. *Fête*, first Sunday after September 8. Conveyances:—place de l'Hôtel-de-Ville, and place du Louvre.

BICÊTRE.

A hamlet one league from Paris, situated on a hill which commands a fine view of the capital, the windings of the Seine and numerous villages. Its name is derived from a chateau, built in the 15th century, by John, bishop of Winchester, which took the name of *Château de Winchester*, corrupted to *Bicestre*, *Bicêtre*.*

The ground between Bicêtre and Arcueil is full of stone-quarries, particularly near *Gentilly*. Conveyances:—29, quai de la Cité.

BONDY,

A village three leagues from Paris, on the road to Meaux, is remarkable for its forest, formerly the haunt of robbers and assassins. The canal de l'Ourcq passes through it. The emperor of Russia and the king of Prussia established their head-quarters here, where the capitulation of Paris was signed by them on the 30th of March, 1814, and the next day they made their entry into the capital. Conveyances:—247, rue St.-Martin; 12, rue Ste.-Apolline; and 50, rue du faubourg St.-Denis.

BOURG-LA-REINE,

In a valley two leagues to the south of Paris, is traversed by the high road to Orleans. During the Revolution it was called *Bourg-Égalité*. There is a house here, with an extensive park, built by Henry IV for

* See HOSPICE DE BICÊTRE, page 369.

Gabrielle d'Estrées, and a room shown is said to be in the same state as when she occupied it. Here Louis XV received the infanta of Spain, in 1722. It is now a ladies' school. The cattle market, called *marché de Sceaux*, for the butchers of the capital, is held every Monday, on the high-road at Bourg-la-Reine. Conveyances:—1, *impasse Conti*, and 10, *place St.-Michel*.

BUC,

A village four leagues and a half south-west of Paris, is remarkable for the noble aqueduct erected by Louis XIV, which conveys water to Versailles, from which it is half a league distant: it is supported by 19 arches. Near this place is the source of the *Bièvre*.—Conveyances:—6, *rue de Rohan*.

BUTTE ST.-CHAUMONT.

This name is given to a sort of cape, or lofty vertical escarpment (*butte*), between Belleville and Pantin. Gypsum being daily taken from this eminence, a large cavity is formed, which, being lighted on one side by the day, and on the other by the torches of the workmen, presents a curious and interesting appearance. The shortest way to this extraordinary cavity is by the barrier du Combat.*

CHANTILLY,

A village 10 leagues to the north of Paris, is celebrated as the residence of the illustrious house of Condé. In the beginning of the 12th century, Guy de Senlis, grand-butler of France under Louis le Gros, possessed a castle

* The *butte St.-Chaumont* is the highest ground in the immediate vicinity of Paris, being 429 French feet above the level of the sea, whereas the heights of Montmartre are only 408. Most magnificent views of Paris are obtained from both these points, as well as from the high ground of Père La Chaise, the towers of Notre-Dame, the dome of the church of Ste.-Geneviève, the column of the place Vendôme, the labyrinth of the garden of Plants, and the heights of Chaillot, opposite the pont de l'Ecole-militaire.

and extensive grounds at Chantilly, which, upon the de Senlis family becoming extinct, in the early part of the 15th century, passed into the family d'Ormesson. The grandson of Pierre d'Ormesson, chancellor of France under Charles VI, being without male issue, gave this estate, in 1484, to his nephew Guillaume de Montmorency, who rebuilt the castle. When the duke de Montmorency was beheaded at Toulouse, on the 30th of October, 1632, Chantilly was confiscated and annexed to the domains of the crown. In 1653, Louis XIII gave it to the princess de Condé, sister of the duke de Montmorency, for her life. This estate, having reverted to the crown at the death of that princess, Marie de Médicis granted the life enjoyment of it to the prince de Condé, to whom, in 1661, Louis XIV gave it in full property. Here the inheritors of that title continued to live in princely style till the Revolution, when the principal building forming the palace was demolished, and the gardens, and works of art, except such as had been removed and secreted, were destroyed. The other buildings were converted into a prison, and subsequently into barracks. Upon the Restoration, in 1814, the remaining buildings of the chateau of Chantilly were restored to the house of Condé, and under the late and the present prince, they have been repaired and embellished, but they still fall far short of their ancient splendour.

The principal entrance to the palace is approached by a wide road, called *route du Connétable*, which leads to an iron railing, and gates with a pavilion on each side; and from thence to a magnificent terrace and a grand flight of steps, from the summit of which an extensive and enchanting view is obtained. On the left stands the palace called *château Bourbon*, communicating with the remains of the ancient castle, the only part of which that escaped destruction at the Revolution being the ground-floor; this building was flanked with turrets, the basements of which may still be seen. On the right stands the *château d'Enghien*. The *château Bourbon* is built upon the moat of the ancient castle, and the exterior is ornamented with Corinthian pilasters. The

private apartments of the prince, on the ground-floor, are not shown. The visitor first enters the remains of the old building, consisting of a theatre and two immense kitchens. From thence, a handsome staircase leads to the chapel, which is richly decorated; the altar, brought from the chateau of Ecouen, presents beautiful sculpture by Jean Goujon. He is then conducted to an elegant dining-room; a library, containing a great number of new editions with costly bindings; a fine billiard-room; a saloon; a Chinese cabinet, painted on wood, by Vateau; the bed-room of the great Condé; and the *galerie des Batailles*: this long gallery is particularly interesting on account of the pictures it contains. Upon grand entertainments it is used as a banquetting-room. In the centre is a table, four feet long and two wide, formed of a single stock of a vine. When the chateau of Ecouen was plundered, this table was carried to Versailles and preserved. The pictures are 11 in number, viz:—1, the battle of Rocroy, in 1643; 2, the action before Fribourg, in 1644; 3, the conquest of Courtray, in 1646; and those of Dunkirk and Furnes; 4, the battle of Norlinguen, in 1645; 5, the conquest of Algiers, in 1647; 6, the battle of Lens, in 1648; 7, the blockade of Paris, in 1649; 8, the repentance of the great Condé—the prince is represented trampling beneath his feet his victories over the French, silencing Fame, who is about to proclaim them, and ordering her rather to announce his repentance; in the lower part of the picture appears the Muse of History, treading down error, and tearing from the annals of the great Condé's life the pages on which his battles against France are recorded; 9, the conquest of La Franche Comté, in 1688; 10, the passage of the Rhine, in 1672; 11, the battle of Senef, in 1674. All these pictures are by Lecomte, except the *repentance*, which was executed by Michel Corneille, the details of the allegorical subject having been suggested by the great Condé himself. Upon the breaking out of the Revolution, these valuable productions were removed from Chantilly, and concealed in the roofs of the Hôtel-des-Invalides and the palace at Versailles. Beyond the gallery is a music-room. From

hence a small staircase leads to a saloon on the ground-floor; and a dining-room, called *salle à manger de chasse*, in which are deposited the antlers of all the stags hunted in the forest of Chantilly since the return of the prince, in number about 400. The stranger then quits the palace, by a door leading to the gardens.

The *château d'Enghien* was built in the space of four months, after the designs of Le Roy. It is a vast edifice of simple architecture, consisting of a ground-floor and a first-floor, surmounted by a cornice and a balustrade. It presents 36 windows in front, and four on each side; and is ascended by four staircases placed at equal distances. The apartments present nothing of particular interest.

In describing the grounds and dependencies of the palace, we shall conduct the visitor by the line of road generally taken by the *cicerone* who accompanies him. Upon leaving the *château d'Enghien*, he proceeds by the outskirts of the *parc de Silvie*, to the trout canal, at the extremity of which was formerly a magnificent cascade. He then crosses a bridge over the *canal des Morfondus* and arrives by an iron gate at the *hameau* (hamlet), an island formed by the canal. Nothing can be more rural and picturesque than this delightful spot, where rivulets winding and forming waterfalls in all directions murmur among the trees. The numerous bridges of different forms display exquisite taste, and in the distance the cascade of the grand canal bounds the enchanting landscape. At various points are seen rustic buildings covered with thatch; in the centre is an immense green intersected by paths each of which leads to one of these dwellings. The first object that strikes the attention is a mill set in motion by a waterfall. Near it is a cottage, the interior of which forms a strong contrast with its outward appearance; it contains a handsome saloon with furniture of fawn-colour, and an elegant boudoir fitted up with crimson. A second cottage presents a dining-room, the decoration of which is extremely curious, as trees, the branches of which are entwined in each other, seem to clothe the room with their

foliage, and form a verdant grove over the table. A third cottage contains a billiard-room, and a fourth a library. Returning by the bridge over the *canal des Morfondus*, the road leads to the head of the grand canal; the waterfall at this spot descends from a height of 18 feet and forms five cascades, the upper one 15 feet in breadth and the lower one 36. The water falls into a spacious basin surrounded by trees. Above the cascade is a large circular basin which receives the waters of the Nonette, and supplies the canal. Near this spot is a colossal statue of Minerva. From hence is a fine view of the grand canal, which is three quarters of a league in length by about 86 yards in breadth. The stranger then traverses the *parc de Silvie*, irregularly planted with trees and shrubs. The pavilion of Sylvia is a small building containing several rooms, and having in front a flower-garden in the centre of which is a statue. Near the park wall is a garden of Plants. In his way to return to the *chateau d'Enghien*, the visitor passes a small chapel. He then proceeds by the terrace to a circular grass-plat, in the centre of which is a statue of the great Condé. Here the side wall of the grand flight of steps is seen to advantage; it is ornamented with six Tuscan columns, coupled and rusticated; two niches and two grottoes, in which are placed figures of Naiades and rivers from whose urns water flows into a basin. The other side of the steps is decorated in the same style. Beyond the statue of the great Condé is the French flower-garden, bounded by the grand canal, a branch of which extends as far as the circular grass-plat. The garden is ornamented with a row of 26 beautiful vases in white marble. The next place to be visited is the English garden. The multitude of paths which intersect this delightful spot renders it impossible to give any regular description of it. It is ornamented with statues, and contains a large tennis-court which is approached by a subterranean passage; a rustic hermitage with chairs and tables in the same style; a Gothic chapel; and a kiosk built upon a rock forming several arches, and suspended as it were over the water; it is ascended on one side by two light bridges and on the

other by a small staircase; the windows are of painted glass, and from the balcony round it an extensive prospect is enjoyed. The *île d'Amour* in the English garden is a large and fine gallery in lattice-work constructed in the midst of water and surrounded by rose trees. Vases filled with flowers and small figures of Cupids, bearing appropriate emblems, decorate the sides. This light and elegant construction has a fine effect. The *temple d'Amour*, ornamented with eight columns, rises upon rocks covered with moss, from which flows a murmuring rivulet; it is situated at the extremity of a large meadow beyond the English garden, and affords a magnificent view.

The visitor then leaves the bounds of the palace to inspect the stables, situated at the extremity of the village; the architecture of which is so magnificent that they are frequently taken by strangers for the palace itself. They were commenced in 1719, after the designs of Jean Aubert, and finished in 1735. The front is 576 French feet in length, and is terminated at the extremities by two large pavilions. In the centre is a loftier pavilion adorned with Ionic pilasters; above the entrance, in an arch, is a bas-relief representing three horses in different attitudes. Attached to the stables is an open riding school, formed of porticoes and ornamented with columns and pilasters. In the court yards are several fine fountains. The stabling is sufficient for 240 horses. In front of the stables is an extensive green, called *la Pelouse*, where the reservoirs for supplying water to the palace and the village are situated, and where an immense multitude assembles when grand hunts take place. The reservoirs are supplied by an hydraulic machine at the extremity of Chantilly. The aviary was formerly an object of attraction, but although of an elegant construction, it is now scarcely worth a visit, particularly as it is situated in the open country at a great distance.

The forest of Chantilly, which joins the park, contains 7,600 acres. In the midst of it is a circular area called the *Table-ronde*, from which 12 roads branch out in different directions. It is the rendezvous of hunting

parties, and here the day of St.-Hubert, the patron of sportsmen, is celebrated. The grand hunt on this day is very numerously attended, and to render it more public, efforts are made to cause the stag to throw itself into the lakes of Commelle, which are at a short distance. The animal is then brought to the round table, over which an elegant pavilion is erected for the occasion, and is cut up in the presence of the prince and the other sportsmen. The lakes of Commelle, four in number, are worth a visit. Near them is the *château de la Loge*, a small Gothic structure, said to have been built in 1227, by Blanche de Castille, mother of St.-Louis. It had been totally neglected for several centuries till 1826, when the prince de Condé ordered it to be restored to its pristine beauty as a rendezvous for the hunt. The furniture of the saloon on the ground floor is all in the Gothic style; a table ornamented with sketches in water colours taken on the spot, is universally admired. Behind the saloon is a card-room. A staircase leads to a large room on the first floor, which is hung with striped canvas to resemble a tent. From the foot of the chateau a cascade falls, forming a rivulet that waters an English garden near it.

The village of Chantilly possesses an hospital and two manufactories, one of printed calicoes, and another of English earthenware. It has also a mineral spring and a good inn. Beyond the grand canal is a village called Vineuil, where there are a number of quarries; in their deep cavities have been formed habitations, which with their gardens present a most fantastical and picturesque appearance. Conveyances:—23, rue du Bouloy, and 50, rue du faubourg St.-Denis.

CHARENTON.

This large village, two leagues from Paris, is situated on the Marne, near its confluence with the Seine. The bridge is ancient, and has always been considered as the key of the capital on that side. On this account it has often been attacked, broken down, and rebuilt. It con-

sists of ten arches, of which six are of stone and four of wood. The latter were cut in 1814, when the allies approached Paris, and the pupils of the veterinary school of Alfort, who defended the approach to the bridge with great courage, were compelled to yield to numbers. Charenton is celebrated in history for a protestant church, which was built by permission of Henry IV, in 1606, but burnt by the catholics in 1621. It was rebuilt in 1623, after the designs of Jacques de Brosse, and could contain 15,000 persons. On the 23d of October, 1685, the edict of Nantes being revoked, the church was razed to the ground, and a convent erected on its site. At Charenton is an asylum for the reception of lunatics whose cases admit a hope of cure.* Here also are the iron works of Manby and Wilson, in which formerly few but English workmen were employed. Gabrielle d'Estrées, the beautiful mistress of Henry IV, had a seat near Charenton, which still exists, and is called the Chateau; it is of brick, and the first house on the left at the entrance from Paris. Another house equally celebrated is known by the name of *Séjour du Roi. Fête*, second Sunday in July. Conveyances:—20, rue des Tournelles; 13, rue Neuve-St.-Paul; and *place de la Bastille*.

CHATILLON.

No spot in the environs of Paris commands a more extensive and picturesque view than this village, which is situated upon a lofty hill at one league and a quarter south-west of Paris. It abounds in corn, vines, fruit, and vegetables; the latter, principally cultivated by women, are highly esteemed in the markets of the capital, and prove a source of wealth to the inhabitants of Chatillon. The men are principally occupied in the quarries, which are numerous, in the neighbourhood. The village suffered considerably from being occupied by the Prussians in 1815. *Fête*, the first Sunday after May 1st. Conveyances:—84, rue St.-Germain-l'Auxerrois; 39 and 55, rue Mazarine; and 3, rue du Pont-de-Lodi.

* See MAISON ROYALE DE CHARENTON, page 378.

CHOISY-LE-ROI.

This pretty village, which affords a fine view of the Seine, the Marne and the surrounding country, and resembles those of England, is situated two leagues and a half from Paris, on the banks of the Seine; over which there is a fine bridge, erected by Louis XV. The surrounding country is arable land and nursery grounds. Mademoiselle d'Orléans having erected a chateau at Choisy, after the designs of Mansard, the village assumed the name of *Choisy-Mademoiselle*, which was changed for *Choisy-le-Roi* when Louis XV became possessor of the chateau, which he rebuilt and made one of his favourite habitations. At the Revolution the chateau was demolished, and manufactories of earthenware, sugar, floor-cloth, etc. erected on its site. The pleasure-grounds are now devoted to agriculture. The church of Choisy, built in 1748, is elegant; but the steeple, which is separated from it, is lower than the roof. It was so built on account of the aversion of Louis XV for bells. When rung now they can scarcely be heard. *Fête*, the Sunday after August 25th, for three days. Conveyances:—1, place Dauphine; 26, rue Dauphine; 52, and 54, Marché-Neuf.

CLICHY,

Situated at one league from Paris, between Neuilly and St.-Denis, is remarkable for having been the parish of which the philanthropic Vincent de Paule was rector, in 1612.* He built the church at his own expense. At Clichy a palace was built by one of the earliest kings of France. The inhabitants are principally *washermen* and washerwomen. On the 13th of March, 1814, a

* Vincent de Paule having been canonized, his relics were held in veneration for many years previous to the Revolution, and having been preserved during that stormy period, it was resolved to erect a chapel for their reception. This building, situated at No. 95, rue de Sèvres, was finished in the beginning of 1830, and the relics, deposited in a splendid shrine of massive silver, were translated thither with great pomp. The chapel is handsomely ornamented and highly worthy of the stranger's visit.

portion of the French troops under marshal Moncey were preparing for resistance, when the signature of an armistice was announced. A dependence of Clichy, designated *les Batignolles*, was created an independent parish in 1829. Conveyances :—96, rue Montmartre; and to the barrière de Clichy, *les Batignollaises*, cloître St.-Honoré.

COLOMBES,

A village two leagues north-west of Paris, is remarkable for being the place where Henrietta, daughter of Henry IV, and wife of Charles I of England, died in 1669. The surrounding country is extremely fertile. Conveyances :—9, rue Notre-Dame-des-Victoires; 13, rue de Rohan; and place Louis XVI, at the foot of the bridge.

COMPIÈGNE.

This town, about 17 leagues north-east of Paris is situated near the confluence of the Oise and the Aisne, upon the Flanders road, and possesses a palace which is pleasantly situated between the town and the forest. The exterior is elegant, but not magnificent. The apartments are splendid, and superbly decorated and furnished. It was in the palace of Compiègne that Napoleon received the archduchess Maria Louisa, and he caused it to be magnificently fitted up for that occasion. The grand gallery, erected by him, is above 100 feet in length, forty in breadth, and thirty in height. The roof, which is vaulted, is supported on each side by twenty fluted marble columns, the flutings richly gilt. The ceiling is divided into 12 grand compartments, beautifully painted in allegorical figures, representing Napoleon's principal victories; the names are inscribed above each : as Egypt, Marengo, Austerlitz, etc., etc. The remainder of the ceiling is filled up with garlands of laurel, eagles grasping thunderbolts, and a profusion of stars and bees, all richly gilt. The effect is very grand and striking. The principal bed-room surpasses all the other apartments. The top of the bed is com-

posed of a crown of flowers. The white hangings, ornamented with gold lace and fringe, are supported by two gilt statues four feet and a half high. At the back of the bed hangs a Roman silk drapery, on orange ground with gold flowers. There are some fine paintings in the chapel and the other apartments. The gardens in front of the palace are agreeably laid out, and an arbour of iron frame work, four thousand eight hundred feet in length, and fourteen feet broad, leads from the steps of the palace to the forest, forming a delightful shady walk in summer. There is also a canal of the same length, on which the princes may proceed in a boat to the first hunting station in the forest. The forest of Compiègne contains 29,600 acres, and is well laid out in roads and green alleys for the purpose of hunting. The king and the dauphin frequently go to Compiègne on sporting excursions. This is one of the most ancient possessions of the royal family of France. It is known that Clovis had a seat at Compiègne, and the property has never been alienated from the crown. It was at the siege of Compiègne that the maid of Orléans was made prisoner by the English in 1430. During the Revolution, the palace was converted into a school; and in 1814, it was attacked by the Prussians, and defended for a long time by the French. The town contains about six thousand inhabitants. The best inn is the Lion d'Or. The road is by *Senlis* and *Verberie*. The cathedral of Senlis is a fine piece of Gothic architecture, and the steeple is much admired. Conveyances:—50, rue du faub. St.-Denis, and 22, rue Notre-Dame-des-Victoires.

CORBEIL,

A town seven leagues south of Paris, near the Fontainebleau road, was once noted for its ancient monuments. Two water-mills on a grand scale, and several others less considerable, are constantly at work for the supply of flour to the capital. There are also a large market-place, a vast storehouse for corn, erected during the ministry of the celebrated abbé Terrai, three tan-yards, and a theatre. *Inn*:—*la belle Image*, at which hotel board

and lodging can be had for 80 francs per month. Conveyances:—passage and rue Dauphine; Tourniquet-St.-Jean, Hôtel de la Trinité, near the Hôtel-de-Ville.

COUR DE FRANCE.

This hamlet lies between Villejuif and Essonne, on the Fontainebleau road, four leagues and a half from Paris, and is remarkable in history as the spot where Napoleon first learned that the allies had entered the capital of his empire. He had left his army and reached Sens on the 30th of March, 1814, nearly alone. The same night he arrived at the post-house of *Cour-de-France*, in a wretched cabriolet with post horses. In the greatest anxiety and impatience he was walking up and down the high-road, when he was met by a general, who informed him of the capitulation of Marmont, and the occupation of Paris by the allies. He returned to the post-house, from whence about an hour after he proceeded to Fontainebleau. Conveyances:—rue de Nazareth 12, rue Croix-des-Petits-Champs; and 13, cour de la Ste.-Chapelle.

COURBEVOIE

Is a village agreeably situated on the side of a hill at the extremity of the bridge of Neuilly, one league and a quarter west of Paris, which contains several handsome country houses, and magnificent barracks built in the reign of Louis XV for the Swiss regiments, but now occupied by the royal guards. Conveyances:—18, rue de Rohan; 8, rue de Valois-Batave; place Louis XVI, at the foot of the bridge; *les Omnibus*, place du Carrousel; and *les Carolines*, place du Louvre.

CRETEIL,

Two leagues and a quarter south-west of Paris, is a village of great antiquity, near the left bank of the Marne, where the river forms several islands. Creteil is principally remarkable for abounding in fish and game. Conveyances:—13, rue Neuve-St.-Paul.

ENGHIEN-LES-BAINS.

The village of Enghien, four leagues north of Paris, is situated upon the banks of the lake of St.-Gratien, between the heights of Montmorency and the wood of St.-Gratien. Its origin dates only from 1822. The sulphuric spring, to which it owes its celebrity as a bathing-place, was discovered, in 1766, by Père Cotte, the learned rector of Montmorency. The celebrated Fourcroy expressed a wish that this salubrious spring should be rendered subservient to useful purposes, which probably gave rise to the construction of the village. The following is the result of his analyzation of the water.

Fifty litres of water weighing fifty kilogrammes contain about:—

	Gramm.	Millig.
13 litres 872 milligrs. of sulphuric hydrogen gas	4	462
Carbonic acid gas	9	827
Sulphate of lime	17	687
Sulphate of magnesia, cristallized	8	392
Carbonate of lime	11	367
Carbonate of magnesia	0	707
Muriate of magnesia cristallized	4	289
Muriate of soda	1	275
Silice	}	quantity unascertainable.
Matter extractive		

The magnificent establishment of baths on the border of the lake is remarkable for its cleanliness and elegance, and affords accommodation equal to the principal baths of the capital. The chief spring, called *Source du Roi*, rises in the garden. Near it is a square tower with a reservoir to supply water to the bath-rooms. On the summit is a terrace which commands a fine and extensive prospect. Lodgings are to be obtained here, as at the baths of Tivoli, in Paris, and an excellent restaurant has been established for the inmates and visitors.

A second establishment of baths, called *Bains de la Pécherie*, although less happily situated than the former, occupy a delightful spot. The building is plain, and the gardens are agreeable.

A magnificent inn, called *Hôtel-des-Quatre-Pavillons*,

stands on the border of the lake. Its architecture is elegant, and the four fronts are adorned with statues which produce a fine effect. Upon the lake of St. Gratien are boats with sails and oars, and in the centre is a *café*, belonging to the restaurant of M. Mallet, to whom application must be made for the hire of boats. Horses and asses are ready saddled for visitors to ride to the delightful villages contiguous.

To crown the pleasures of this interesting rising village, a public garden, called *le Parc des Peupliers*, has been opened, which, although small, is delightfully situated. It contains a *café* and a ball-room, and affords in miniature the same amusements as the garden of Tivoli. Conveyances:—12, and 25, rue du faubourg St.-Denis, and 25, rue Neuve-St.-Denis.

ERMENONVILLE.

This village, situated 10 leagues north-east of Paris, on the road to Senlis, is remarkable for its chateau, in a dependence of which Jean-Jacques-Rousseau died. This estate, possessed by Jean Berthold in 990, after passing into the families d'Orgemont, de Montmorency, de Vic, and Lombard, became, in 1763, the property of M. de Girardin, from whom it was inherited by the celebrated deputy Stanislas de Girardin, who died in 1827. It is now hired on lease by the prince de Condé. The ground contiguous was formerly a marsh, but Louis René de Girardin, the first of that family to whom it belonged, converted it into a garden, and such is the beauty of its pleasure-grounds, laid out in the English style, that a great number of visitors are annually attracted to it. Having learnt that the smallness of Rousseau's income had compelled him to quit Paris, M. de Girardin invited him to Ermenonville, where he arrived on the 20th of May, 1778, but died on the 2d of July following, and was buried in an island in the great park, called *île des Peupliers*, where a monument was erected to his memory. The National-Assembly having decreed to Rousseau the honours of the Pantheon, his remains were removed to Paris, with

great pomp, on the 11th of October, 1794, notwithstanding the remonstrances of M. de Girardin. Among the illustrious personages that have visited Ermenonville, are the queen Marie-Antoinette, the emperor Joseph II, and Gustavus III, king of Sweden. Upon the invasion in 1815, such was the respect shown to the memory of Rousseau, that the village was exempted from military contributions.

The chateau is built upon the ruins of the ancient manor-house in the narrowest part of the valley, which it divides into two parts. It consists of a mass of building, flanked by three towers (the fourth having been demolished) and surrounded by a moat. It is not allowed to enter the interior. At the entrance, leading to the chateau from the road, stands a pavilion now occupied by the *concierger*, in which Rousseau dwelt. Two arm-chairs forming a part of his furniture are still shown. To the south of the mansion lies the great park, and to the north the small park. In several places, inscriptions from the best French, English, Italian, and German poets are to be seen. Nothing can be more delightful than the landscapes afforded by the small park, which is well watered and wooded. In the isle Gabrielle are the remains of a Gothic tower, which produce a picturesque effect. The *bocage* is a delightful grove containing a basin plentifully supplied with water, and a round building ornamented with columns dedicated *Otio et Musis*. In this part of the ground are the ruins of the *hameau* (hamlet), the fountain called *Tombeau de Laure*, the *Maison de Vigneron*, after the model of a temple of Bacchus near Rome, a small house which was begun by M. de Girardin for the permanent residence of Rousseau, and a Gothic uninhabited building. In proceeding to the great park, we pass a cascade which falls into the moat. To visit the great park a guide is not required, as the *concierger* gives the key to the stranger, who may ramble at pleasure. Near the entrance is a grotto, from the summit of which the isle of poplars and the tomb of Rousseau may be surveyed. In our way to the island we pass a rustic building used as a brewery. The tomb is ornamented

with bas-reliefs and bears two inscriptions, the one the motto chosen by Rousseau:—*Vitam impendere vero*; and the other:—*Ici repose l'homme de la nature et de la vérité*. Beyond the isle of poplars are the Hermitage, and the *Tombeau de l'inconnu*, a monument erected to the memory of an unknown young man, foolishly supposed to be a son of Rousseau, who committed suicide in the park. Farther on is the *Grotte des ossemens*, at a spot where the remains of a great number of persons slain during a civil war in the beginning of the 16th century were deposited. Another remarkable object in the park is the *Temple de la philosophie*, a circular building ornamented with six columns of the Tuscan order, each of which is consecrated to the memory of a great man, viz. NEWTON, *lucem*; DESCARTES, *nil in rebus inane*; VOLTAIRE, *ridiculum*; W. PENN, *humanitatem*; MONTESQUIEU, *justitiam*; J.-J. ROUSSEAU, *naturam*. Within a few years, a large number of the finest trees in this part of the grounds have been felled. The desert is a vast uncultivated tract covered with juniper trees, heath, and moss, interspersed among rocks.

The village of Ermenonville, which is watered by the Nonette, presents nothing remarkable. It is situated at the bottom of a narrow valley and has a gloomy appearance. There is a good inn called *la Croix d'or*. Conveyances:—No. 51, rue du faubourg St.-Denis.

ESSONNE

Consists of a long street, between Paris and Fontainebleau, seven leagues and a half from the capital, and has manufactories of cotton, floor-cloth, earthenware, and printed calicoes, where Berthollet and Chaptal's method of bleaching is pursued. The royal gunpowder manufactory has been removed, in consequence of several explosions which did considerable damage. The river Essonne is remarkable for never overflowing, failing, or *freezing*. Near this spot is the hamlet of Moulin-Gallant, celebrated for the mills at which vellum paper is manufactured. Conveyances:—36, rue Dauphine, and 12, rue Croix-des-Petits-Champs.

FONTAINEBLEAU.

This town, which contains 9,000 souls, is situated in the department of the Seine and Marne, 15 leagues from Paris, upon the high-road to Lyons. The first historical notice we have of Fontainebleau is of the 12th century, in the reign of Charles VII, who had a palace there. It has ever been a favourite residence of the kings of France, and up to the period of the Revolution the court always passed some months there every year. Francis I may be considered as the restorer of Fontainebleau and the founder of the palace. In 1539 that monarch entertained Charles V there with a pomp till then unknown. Francis II, in 1560, held an assembly of the notables upon the famous conspiracy of Amboise. In 1654, Christina, queen of Sweden, who abdicated the throne at 17 years of age, retired to Fontainebleau. It was in this palace that Napoleon kept Pius VII a prisoner for two years, and here it was that in 1814 and 1815 he abdicated his title of emperor of the French, king of Italy, etc. It was in the forest of Fontainebleau also, in 1815, that the first interview took place between the late unfortunate duke of Berry and the princess Caroline of Naples, who afterwards became his consort.

The palace is one of the most magnificent piles of building in France, and exhibits noble specimens of the different styles of architecture from the time of Francis I to the present day. Situated at the bottom of a valley, it forms a mass almost triangular, and consists of five piles of buildings separated by as many courts and galleries. Between two wings flanked by four pavilions, is the portico executed by Grenier after the designs of Jamain. In 1808, Napoleon made great alterations and embellishments in the palace, upon the occasion of his marriage with Maria Louisa of Austria.

The principal entrance to the palace is by a vast square, called *la cour du cheval blanc*. Of the various galleries which once decorated the interior, that of Francis I, which is 196 feet long, is the most remarkable; it contains the fresco paintings of Primaticcio and Rossi,

which after the lapse of three centuries have recently been restored to their pristine beauty. The ornaments present a mixture of paintings and stucco work, consisting of flowers, fruits, children, men and animals, executed by Paul Ponci. This gallery also possesses numerous marble busts. Those of Montaigne, Colbert, Michel l'Hopital, Forbin, Alexander the Great, Euripides, Montesquieu, Lavoisier, Jean Bart, Washington, Marlborough, Kleber, Frederick the Great, and Sully, by modern French artists, were placed there by order of Napoleon; to which those of Charette, Pickgru, and Louis XV have been added since the Restoration.

It was in the *galerie des cerfs* that the chamberlain Monaldeschi was put to death by order, and it is said, in the presence of Christina, queen of Sweden; the banquetting room is a most magnificent hall. The walls were painted by Primaticcio. The gallery of Diana has been lately filled up, and contains a series of beautiful small pictures from the history of France, by living artists; those by Richard, Reveil, Granet, Laurent, and madame Lescot are the most admired. The chapel is ornamented with paintings and gilding, and is paved with various-coloured marble.

The apartments of St.-Louis, of whom letters dated *from my deserts in Fontainebleau* exist, are still shown. In one of the rooms is seen the table on which Napoleon signed his abdication, and on a brass plate let into the table that event is recorded.

In the gardens of the palace are many statues of bronze, among which are Diana grasping a stag and surrounded by four hounds; Hercules, two children with a serpent, Cleopatra, etc. The *jardin de l'étang* is surrounded with canals abounding with carp of an enormous size. The lake is skirted with beautiful avenues, in the midst of which rises an octagonal kiosk. The *montagne des pins* adjoining affords a romantic promenade. The flower-beds of the great garden are encircled by a terrace; in the centre is a large basin with a rock from which the waters flow; on the right of the flower-garden is a fine sheet of

water, with a statue of Apollo in the midst, which is highly admired by *connoisseurs*. Beyond, at the entrance of the park, which is intersected by a large canal, are seen grottoes, cascades, and avenues which extend as far as the eye can reach.

The forest of Fontainebleau contains above 34,000 acres, and is remarkable for the variety and singularity of its romantic prospects. On one side are stupendous rocks, intermixed with picturesque trees, surrounded with morasses, particularly in the district of Franchart; one, called the *roche qui pleure*, is most remarkable; a well, sunk by order of Napoleon, is also curious from its extraordinary depth. On another side, nothing is seen but barren sands; whilst a third presents lands covered with the finest oak, beech, and fir. On leaving a romantic woody dell, the traveller finds himself in a sandy desert, but on the other hand many parts of the forest contain walks skirted with trees extending to an immense distance. Near the entrance to the forest on the south is seen an obelisk in the Gothic style. The roads are wide and well planted; one of them 30 feet broad, called the *route ronde*, which intersects the forest was opened by order of Henry IV. This forest, which abounds in stags, deer, etc., has ever been a favorite spot for hunting excursions. In the spring and the autumn it is much frequented, by artists, who find excellent studies for romantic landscape. No forest in France possesses finer trees, or a greater number and variety of plants; many of the plants that grow here are not again seen till descending towards the shores of the Mediterranean, and the same curious circumstance occurs with regard to the insects.

The streets of Fontainebleau are wide, regular, and remarkably clean, and the houses are well built of brick and stone. It contains two manufactories, one of earthen-ware and the other of porcelain; two hospitals, one for the sick and the other for foundlings and the aged or infirm, two fine barracks, an hôtel-de-ville, a college, a theatre, and public baths. Its grapes, which are highly esteemed, are called *chasselas*; nearly all the paving stones used in the streets of Paris are brought

from Fontainebleau. The principal occupation of the working classes is timber and stone cutting. Two fairs are held annually and a market three times a week. The best inns are the *Hôtel de la ville de Lyon*, and the *Grand hôtel Britannique*. Conveyances :—22, rue Notre-Dame-des-Victoires ; 128, rue St.-Honoré ; 26, rue Dauphine ; and 12, rue Croix-des-Petits-Champs.

FONTENAY-SOUS-BOIS.

This village is contiguous to the forest of Vincennes, at about two leagues to the east of Paris, and abounds in fine springs. Its church is of the age of Francis I or Henry II. It contains many country houses, one of which, till the Revolution, was occupied as a convent of Minimes. The country is arable land and vineyards. *Fête*, the first Sunday in August. Conveyances :—23, rue du Bouloy ; 33, rue Coquillière ; and place de la Bastille.

FONTENAY-AUX-ROSES

Derived its name from its great number of fountains, or springs, and rose-trees, which scent the air with the most delicious odours. The inhabitants of Fontenay sell the roses to perfumers. They pay great attention to the cultivation of strawberries, which the peasants bring to Paris.

The village is agreeably situated at the foot of a hill two leagues south-west of Paris, on which account there are many country houses in its neighbourhood. The church dates from the end of the 13th century.

Fête, the first Sunday after July 16th. Conveyances :—55, rue Mazarine ; 25, rue de Seine ; and 3, rue du Pont-de-Lodi.

FRANCONVILLE,

Four leagues north-west of Paris, is situated on the slope of a hill, in the most agreeable part of the valley of Montmorency, and is surrounded by a great number of elegant country houses. The high road to Rouen

passes through this village. In the church is the tomb of the celebrated philologist Court de Gebelin, author of *le Monde primitif*. The Latin name of this place, *Francorumvilla*, has led some antiquaries to suppose that it was one of the first places inhabited by the Franks. Conveyances:—49, rue Montorgueil, and 51, rue du faubourg St.-Denis.

GENTILLY,

A village half a league from Paris, in a valley watered by the Bièvre, presents corn fields, vineyards, and meadows. A great number of *guinguettes* being established at Gentilly, it is the resort of the lower classes of the Parisians. *Fête*, the second Sunday in May. Conveyances:—29, quai de la Cité.

GRENELLE

A village upon the left bank of the Seine, between that river, Issy, and Vaugirard. The hamlet of Grenelle consisted formerly of a few houses and an old chateau, now occupied as a gymnastic school; but a handsome church, a theatre, and many fine houses have been built within a few years. A *gare* for the mooring of boats has been formed below the village of Grenelle, and a bridge erected, which leads to the Versailles road at the point where it branches off to St.-Cloud. The Plaine de Grenelle was long the place where capital sentences, pronounced by the court martial of the first military division, were carried into execution. *Fête*:—the 1st and 2d Sundays after the day of St. John the Baptist (June 24th). On one of the days the ceremony of the *Couronnement de la Rosière* takes place. Conveyances:—4, rue de Rivoli.

GROSBOIS.

The hamlet of Grosbois owes its celebrity to its chateau and the illustrious personages who have possessed it. In the thirteenth century it was known by the name of *Grossum nemus*, and three hundred years after

it was called *Grosbois-le-Roi*, because king John built a chapel there. In the sixteenth century this manor belonged to Raoul Moreau, treasurer of the *épargne*. His daughter had it as a portion upon her marriage with Nicholas du Harlay, who sold it to Charles de Valois, duke of Angoulême, natural son of Charles IX. This prince was the first who began to form the park; he also built the chateau. After passing through various hands, Grosbois was purchased, a few years before the Revolution, by the count de Provence, afterwards Louis XVIII. During the Revolution it was bought by Barras, one of the five directors, who sold it to general Moreau. Whilst Moreau was enjoying the retreat of Grosbois, he was arrested and conveyed to the Temple, and being implicated in the affair of Pichegru, was obliged to quit France. Grosbois then fell to the crown, and was given by Napoleon to prince Berthier. At the restoration, Berthier offered the property of Grosbois to Louis XVIII. His Majesty, who was at that moment going to chapel, accepted it; but, on his return from mass, the condescending and munificent monarch restored and confirmed the possession of it to the prince, saying: "I have had time enough to consider it as my own: and now it is *my gift*." Grosbois still belongs to Berthier's widow and children. The park contains seventeen hundred acres. The garden is extensive and pleasantly laid out. The approach to the chateau is by a fine avenue, and abounds in deer and game. Grosbois is four leagues south-east of Paris. Conveyances:—13, rue Neuve-St.-Paul; 27, rue Geoffroi-Lasnier; and place de la Bastille.

ISSY,

One league from Paris, is supposed to have derived its name from an ancient temple dedicated to Isis. On a height, opposite the church, is an old Gothic structure, called *maison de Childebert*, and it appears that some of the French kings of the first race had a palace here. • In this village was represented, in 1659, the first French opera, a pastoral entitled *Issé*. The author was Pierre Perrin, a native of Lyons. Here also, in 1695, were

held conferences, presided by Bossuet, in order to examine the doctrine of some books published by Fénelon, which were condemned. Cardinal Fleury had a country house at Issy, in which he died in 1743. In the plain of Issy, grand reviews take place, as a village has been formed in the plain of Grenelle, where they were formerly held. *Fête*:—the first Sunday in August. Conveyances:—6, rue Christine, and 36, rue Dauphine.

IVRY,

A remarkably fertile village three quarters of a league to the south of Paris, is built on the side of a hill, and embellished with a great number of pleasant country houses, among which is one that belonged to the duchess dowager of Orleans, who died there in July, 1821. At the extremity of the village stand the picturesque ruins of an ancient chapel. The quarries in the plain of Ivry are a source of wealth to the inhabitants; here are also several manufactories. The wine-shops and petty eating houses in the *plaine d'Ivry* are much frequented by the lower classes of the Parisians. *Fête*:—the first Sunday in May. Conveyances:—54, Marché-Neuf.

JOUY.

This village, about five leagues south-west of Paris, possesses a magnificent chateau, with an orangery and a park of 300 acres. It is chiefly renowned for its manufactory of printed cottons, which for the durability of their colour are more esteemed than any others in France. *Fête*:—first Sunday after August 16th. Conveyances:—6, rue de Rohan, and place Louis XVI, at the foot of the bridge.

LA CHAPELLE

Is situated at the entrance of the vast plain of St.-Denis, contiguous to the barriers of Paris, having the hill of Montmartre on the left, and the village of la Villette on the right. At this village the canal of St.-Denis falls

into the canal de l'Ourcq, a little above the basin of la Villette. It was from la Chapelle that on the 3d of May, 1814, Louis XVIII departed at noon to make his solemn entry into his capital.

LIVRY.

This is one of the most ancient villages in the environs of the capital, from which it is distant four leagues. It is situated on the northern slope of a hill which commands a most extensive view over vast corn fields, and is traversed by the high-road from Paris to Germany. It was at Livry that MONSIEUR, count d'Artois (Charles X), arrived on the 11th of April, 1814, previous to his public entry into Paris, after an exile of twenty-three years. Malherbes and madame de Sévigné inhabited Livry, and here this amiable woman composed those letters to her daughter, which are a model of elegance and delicacy. Conveyances:—247, rue St.-Martin, and 11, and 12, rue Ste.-Apolline.

MAISONS ALFORT,

Situated upon the left bank of the Marne, two leagues south-west of Paris. The church has a tower which was built by the English at the time of their invasion of France. The land is principally laid out in corn-fields and pastures. Here also is Tripet's celebrated flower garden, where plants and flowers of every species may be seen in their utmost beauty; the warehouse for seeds, etc. is at No. 13, boulevard des Capucines, Paris. *Fête*:—the second Sunday in July. Conveyances:—13, rue de l'Egoût-St.-Paul; 20, rue des Tournelles; and place de la Bastille.

MALMAISON.

This chateau, three and a half leagues west of Paris, and dependent on the village of Reuil, is celebrated as having been the favourite residence of Bonaparte and the empress Josephine. It is surrounded with ditches, and is of indifferent architecture. Between the two storeys, the front is ornamented with some good statues in white

marble. The garden front is adorned in a similar manner with statues and vases. On each side of the entrance is a centaur in bronze, and an Egyptian pyramid of red marble enriched with hieroglyphics in gold. It contains many good rooms, but it is now scarcely worth the traveller's visit, as the splendid furniture and works of art which it formerly contained have been sold, as well as the chateau itself; the grounds also have been divided into lots and sold. It was in this chateau that the plans of Napoleon were discussed and agreed to by his counsellors; it is even said, that the most important of his projects were formed here in the most private manner. The empress Josephine died at Malmaison, on the 13th of May, 1814, and was buried in the chapel of Reuil. Napoleon retired there on the 23d of June, 1815, the day after his second abdication, and left it on the 29th. In 1815, Malmaison was plundered by the Prussians, but their devastation was confined to the robbery of some curtains. No picture was taken away, and as soon as general lord Combermere had notice of the pillage, he sent a guard to protect the property. Conveyances: — 2, rue de Rohan, and place Louis XVI, at the foot of the bridge.

MARLY,

Four leagues west of Paris, on the road to St.-Germain-en-Laye, was formerly celebrated for its magnificent chateau and gardens, erected by Louis XIV, but they have been destroyed. The aqueduct and hydraulic machine of Marly deserve attention. The old machine, which presented a deformed mass of timber work upon the Seine, has been replaced by a steam-engine which occupies an elegant pavilion upon the bank of the river. The pipes which convey the water to the height of Louvecienne, where the first arch of the aqueduct is situated, formerly rested upon stones, but they are now under ground, and a double row of trees has been planted along the line which they pursue. The pavilion called *Lucienne*, built for madame Dubarry, mistress of Louis XV, by Ledoux, in the space

of three months, is now the property of M. P. Lafitte. Being elevated 300 feet above the level of the Seine, the view from it is extensive and delightful. The woods round Marly are well stocked with game, and are frequently visited by the king for the pleasures of the chase. *Fête*:—the Sunday after August 25th. Conveyances:—10, and 18, rue de Rohan, and place Louis XVI, at the foot of the bridge.

MENILMONTANT,

Contiguous to the barrier of the same name, is chiefly remarkable for the crowds who flock there on Sundays. An idea can scarcely be formed of the multitudes who fill all the houses of entertainment and public gardens. A stranger may here form a correct notion of the manners of the lower classes of the Parisians. On the 30th of May, 1814, Menilmontant was attacked by the allied army, to whom a vigorous defence was offered by the French, but they were compelled to yield to numbers, and the next day the Prussians did much mischief to the inhabitants. Conveyances:—Place de Grève.

MEUDON.

A village two leagues south-west of Paris, is principally remarkable for the chateau and park purchased of the widow of the marquis de Louvois, his minister, by Louis XIV, who gave them to the Dauphin, his son. The chateau stands on an eminence, commanding an extensive prospect. The approach is through a grand avenue, at the end of which is a magnificent terrace 260 yards in length, and 140 in breadth. It was erected in 1660, by Henry de Lorraine, son of the duke de Guise. The interior of the palace is well distributed, and contains some fine apartments. The park and gardens were laid out by Le Nôtre in his best style, and are extensive. Louis XVI sometimes inhabited Meudon whilst his aunts dwelt at Bellevue; and, in 1789, the dauphin died there at the age of seven years. During the Revolution, this place was used to make experi

ments upon engines of war, and some companies of *aerostiers* were formed here for the service of the army. A fire having broken out on the 16th of March, 1795, the chateau was nearly laid in ruins. When Bonaparte became emperor, he restored Meudon to its former splendour. The gardens were replanted and the chateau repaired, and magnificently furnished. In 1812, it was appropriated for the residence of Napoleon's son. In 1814, Louis XVIII annexed Meudon to the domains of the crown, and it now serves for the exercises and excursions of the duke of Bordeaux. The wood of Meudon is extensive, and is much frequented in the summer by the Parisians and the inhabitants of the neighbourhood, particularly on Sundays, Mondays, and Thursdays, when a ball is given below the village. At the foot of the hill of Meudon, nearly on the bank of the Seine, and near Sèvres, are the curious chalk quarries of *Moulineaux*. The entrance of these quarries is nearly on a level with the bank of the river; they are of vast extent, several hundred feet below the summit of the hill of Meudon, and are supported at intervals by enormous pillars of chalk, which, by torch-light, have a picturesque effect. Here, under an immense vault, the workmen manipulate the chalk called *blanc de Meudon*, and prepare it for sale. Behind the glass-house at Sèvres, the plastic clay is seen reposing on the chalk; above this is the *calcaire grossier* and the marine sand of the park of Meudon. The upper strata are composed of sandy loam which contains mill-stones in thin interrupted beds, but it is only used for building. *Fête*:—the first and second Sundays in July. Conveyances:—6, rue Christine; 39, rue Mazarine; 26, rue Dauphine; and place Louis XVI, at the foot of the bridge.

MONT CALVAIRE.*

This hill, which is a conical insulated mount, is one of the highest elevations near Paris, being 558 French feet above the Seine. It is two leagues and a half from Paris, and is similar in its composition to Montmartre,

* Also called mont Valérien.

For ages it was the residence of hermits who practised great austerities, and went at Easter to the church of Nanterre to receive the communion. A chapel having been built in the beginning of the 17th century, it was consecrated on the 21st of September, 1633, and at the same time three lofty crosses representing Christ crucified between two thieves were planted, from which it was called *mont Calvaire*, a name it still bears. Upon the sides of the mountain were wine-shops and places of amusement, which the community considered inconsistent with the sanctity of the place, and hence the ground and buildings which belonged to different proprietors were purchased by degrees as the hermits were able to obtain funds. In 1634, the hermits transferred a portion of *mont Calvaire* to a community of priests subject to the jurisdiction of the archbishop of Paris. The mountain which before had been sterile was then cultivated, and became much frequented for devotion by the inhabitants of the neighbouring towns and villages. During the civil wars, between 1649 and 1652, which desolated the environs of Paris, *mont Calvaire* was religiously respected. In 1700 a new church was completed, and behind the altar was a full sized model of the Holy Sepulchre ornamented with statues. From that period the most exalted and wealthy personages of the kingdom contributed to the embellishment of *mont Calvaire*, and several chapels were erected and adorned with works of art by the first masters. The hermits still continued to dwell upon another part of the mountain. The acquisition of a piece of the *true Cross*, which was exposed on certain festivals to the public gaze, attracted a vast multitude of devotees, and till the time of the Revolution *mont Calvaire* was regarded as a place of extraordinary sanctity. The communities of priests and hermits were suppressed by a decree of the Constituent Assembly in 1791, and the buildings and ground sold by auction to M. Merlin de Thionville, who took up his residence there, and, to show his hatred to religion, converted one of the chapels into a temple of Venus, which he ornamented with a statue of that goddess. A few hermits,

however, continued to occupy solitary spots on the mountain, and in 1807, a community of Trappists established themselves in the principal buildings, which had been bought for 120,000fr., by the rector of the Abbaye-aux-Bois, at Paris. The church, chapels, and other buildings were repaired and embellished, but Napoleon having been informed that several priests and bishops used to assemble there and hold secret meetings, gave orders to the grenadiers of his guard, who were in garrison at Courbevoie, to proceed to mont Calvaire, seize the *conspirators*, and level the crosses and chapels to the ground. This order was punctually executed, with the exception of two chapels which were spared and still exist. Soon after, Napoleon ordered a magnificent building to be erected on the top of the hill, which was at first destined to be a dependence on the *maison impériale* of Ecouen. It was however occupied as barracks. Since the Restoration, the house has been given to the *Pères de la mission*; the crosses and some of the chapels have been restored, and mont Calvaire has again become a place of pilgrimage for the devout. A new church is in the course of construction, and this, as well as the chapels, is to be ornamented with paintings and bas-reliefs by first-rate artists. In a cemetery attached to this establishment many persons of distinction have been interred. The dauphiness frequently performs her devotions at mont Calvaire, and the king usually visits it in Holy-Week. From the summit of this hill a magnificent view is obtained. A fine road, commenced in 1824, leads from Paris to mont Calvaire, but many persons prefer going to it by the village of Suresnes. Conveyances to Suresnes:—331, rue St.-Honoré, and place Louis XVI, at the foot of the bridge.

MONTMARTRE.

The source from whence this celebrated hill, contiguous to the walls of Paris, and the ancient village situated on it, derives its name, is traced, according to some antiquaries, to *Mons Martis*, as it is said that a temple of Mars once existed on the spot; but by

others, to *Mons Martyrum*, it being the spot where St.-Denis and his companions are said to have suffered martyrdom. Before the Revolution there was on the summit of the hill a celebrated convent of Benedictine nuns, some remains of which may still be seen near the church. When Paris was approached by the allies in 1814, Joseph Bonaparte established his headquarters at Montmartre: from whence he afterwards fled. The Silesian army stormed it, and the French troops were obliged to retreat into Paris. The Russian and Prussian army of Silesia passed the night of March 30th on the hill. Montmartre has a philanthropic institution, called *Asile de la Providence*, for orphans and aged persons of both sexes; and a pretty theatre. This village is remarkable for its numerous windmills and *guinguettes*. The latter are much frequented. The views from the hill are fine, and Paris is seen to great advantage. On the summit is a telegraph which corresponds with Brest, Bordeaux, and Spain. The quarries of Montmartre supply the capital with gypsum, or, as it is more commonly called, plaster of Paris. These quarries are celebrated for the fossil remains of birds, and several animals of the order of Pacherdermata, of which even the genera are extinct. The anoplotheria and paleotheria are found in them; for an account of which we refer the reader to the justly celebrated work of Cuvier on Fossil Bones. The geological structure of this hill is highly interesting as the ascending series of strata, from the passage of the *calcaire grossier* into the gypseous marls to the upper fresh water, and even the diluvium, is easily investigated.

MONTMORENCY.

A small town, four leagues and a half north of Paris, delightfully situated on the summit of a hill, and commanding a fine view of the valley of Montmorency, which is reckoned one of the most beautiful and picturesque spots in France. The house called the *Hermitage*, is remarkable for having been inhabited by Jean-Jacques Rousseau. It afterwards became the pro-

perty of the celebrated musical composer Gretry, who died there in 1813; this house has been spoiled by incongruous additions made by the present proprietor. There are no remains of the ancient chateau of the Montmorencies: or of that called the *Luxembourg* built by the famous Lebrun, in the reign of Louis XIV, and which was remarkable for its agreeable plantations and the fine prospects it commanded. The church is one of the finest Gothic buildings of the 14th century, and the windows are formed of magnificent painted glass. The forest of Montmorency affords some delightful walks and rides, and asses ready saddled are always to be found for the accommodation of visitors. The country round is entirely planted with vines and cherry-trees. The White Horse, the sign of which was painted by the celebrated baron Gerard, is the best inn. *Fête*:—Mary Magdalen's day (July 22d), and the two Sundays following. Conveyances:—12, 51, and 67, rue du faubourg St.-Denis; 25, rue Neuve St.-Denis; rue d'Enghien; and porte St.-Denis.

MONTRouGE

Is a large village, half a league from Paris, the air of which is considered remarkably wholesome. This place is covered with windmills and *guinguettes*, and contains an institution for aged servants of the hospitals, and the indigent of both sexes.* Montrouge is famous as the principal seat of the Jesuits in France. Conveyances:—1, rue du pont de Lodi, and place St.-Michel.

MORTEFONTAINE,

A village, nine leagues north-east of Paris, derives its name from M. Le Pelletier de Mortefontaine, who built a chateau there in 1770. This estate was bought in 1790 and greatly improved by M. Durney, a banker, and subsequently became the property and favourite residence of Joseph Bonaparte. It now belongs to the prince de Condé. The gardens and parks, which are

* See MAISON DE RETRAITE, page 382.

well watered and ornamented with fountains, bridges, pavilions, and other works of art, are highly worthy of a visit from the tourist. Conveyances:—247, and 256, rue St.-Martin, and 51, rue du faubourg St-Denis.

NANTERRE.

This village, two leagues and a half west of Paris, is one of the most ancient places in its environs. Ste.-Geneviève, the patroness of Paris, was born in this village in the 5th century. The church was built about the year 1300. Nanterre contains an *abattoir* for hogs, and is celebrated for its sausages and cakes. Its parochial *fête* is on the last Sunday in May, and the next day a ceremony takes place, called the crowning of *la Rosière*, which is attended by the local authorities, and generally by one of the royal family. From Nanterre a road branches off to St.-Germain, by Chatou and Le Pec, and crosses the Seine at both these places. Le Pec is the spot where the English army passed the Seine to attack Paris, on the 1st of July, 1815. Conveyances:—10, and 18, rue de Rohan, and place Louis XVI, at the foot of the bridge.

NEUILLY.

This village, delightfully situated at half a league from Paris on the road to St.-Germain-en-Laye, has acquired much celebrity on account of its magnificent bridge over the Seine, elegant villas, and the interesting views which it commands. In 1606 there was merely a ferry at this place, but Henry IV, with his queen, having been precipitated into the water by the horses taking fright, a wooden bridge was constructed, which, however, did not last many years. The present superb structure was built by Perronet; it is 750 feet long, and is composed of five arches, each 120 feet in breadth, and 30 feet in height. The masonry is of excellent workmanship and the road is level. It was opened with great ceremony in 1772, and the carriage of Louis XV was the first that passed over it. The duke of Orleans has a seat at Neuilly which is the general summer resi-

dence of the family. The park consists of about 100 acres, and as well as the chateau may be visited during the absence of the family, upon application by letter, post paid, to *M. le Secrétaire des commandemens de S. A. R. monseigneur le duc d'Orléans, au Palais-Royal*. Neuilly can besides boast of many fine houses belonging to the opulent and fashionable residents of the metropolis. The inhabitants cultivate a great number of roses, which are sold to the perfumers of the capital. *Fête* :—the Sunday after June 24th. Conveyances :—10, and 18, rue de Rohan ; 2 rue de Rivoli ; and place Louis XVI, at the foot of the bridge.

NOGENT-SUR-MARNE.

An ancient and agreeable village, situated on the summit of a hill, two leagues and a quarter east of the capital, commanding an enchanting and extensive prospect. The lofty ground is fruitful in vineyards and the lower is laid out in arable land. The village is almost entirely composed of neat villas. *Fête* :—Whitsunday and two following days. Conveyances :—14, rue des Lions St.-Paul ; 16, rue St.-Jean ; and place de la Bastille.

ORLY.

As early as the ninth century mention is made of this village, which is situated three leagues to the south of Paris. It is principally remarkable for having held out for three months when besieged by the English in 1360. The tower of the church, of which the upper part has been destroyed, is said to be in the same state as it was left by the besiegers. *Fête* :—June 1. Conveyances :—13, cour de la Ste.-Chapelle.

PASSY,

From its proximity to the capital and the bois de Boulogne, and its elevated situation, which renders the air salubrious and the views extensive and agreeable, is much frequented both by Parisians and foreigners ; it contains several pleasant houses with extensive gardens.

But it is principally celebrated for its mineral waters, which are strongly impregnated with iron. The spring rises in a garden, with fine walks and terraces, and is worth a visit. At the extremity of Passy, opposite the *chateau de la Muette*, is a wide esplanade, in the centre of which are a small theatre, much frequented, and a building called *le Ranelagh*, where there is a *fête champêtre* on Sundays, and subscription balls on Saturdays during the summer. Passy suffered much during the occupation of Paris in 1814 and 1815. *La Muette* was a royal country seat. The pleasure grounds are extensive, but the chateau, which was enlarged and embellished by Louis XV, was in great part demolished at the Revolution. It now belongs to M. Erard, the piano-forte manufacturer. The celebrated Franklin resided at Passy in 1788, and a street, and a barrier leading to it, are called by his name. Here also died the famous abbé Raynal, in 1796, after having resided in the village for several years, and in 1803, Piccini, the rival of Gluck. Passy is separated from Chaillot by the wall of Paris. *Fête*: — 1st and 2d Sundays in May. Conveyances: — 8, rue de Valois-Batave.

PLESSIS-PICQUET,

Two leagues and a half south of Paris, is built upon the side of a lofty hill, and presents a pleasing and picturesque appearance. It is fertile in corn, and possesses vines and fruit trees. Colbert possessed a chateau here which still exists, and has a terrace terminated by pavilions, from which a magnificent view is obtained. Plessis-Picquet suffered, in 1815, from the Prussian troops, part of which were stationed there on the 2d and 3d of July. *Fête*: — the Sunday after Mary Magdalen's day (July 22d). Conveyances: — 10, place St.-Michel.

POISSY

Is situated at one of the extremities of the forest of St.-Germain, on the left bank of the Seine, in a charming position, and is traversed by the high road from Paris to Caen. It is five leagues west of the capi-

tal, and is a very ancient town, where the kings of France had a palace at a remote period. Here Charles-le-Chauve held an assembly of the prelates of his kingdom. St.-Louis was born at Poissy, on the 24th of April, 1215, and always entertained a predilection for his native town. He frequently styled himself *Louis de Poissy*, or *Seigneur de Poissy*. St.-Louis inhabited the chateau de Poissy, and did much to embellish and enrich the town. He built the stone bridge, which is one of the longest in the kingdom, and from which a most enchanting prospect is obtained. That monarch also established the cattle market, still held there for the supply of Paris. The market day is Thursday, and a fund is established for making advances to butchers.* Philippe-le-Hardi, son of St.-Louis, erected at Poissy, in 1304, a handsome church in honour of his father. Historians assert that the church was built on the site of the chateau, which was demolished for that purpose, and that the high-altar was placed on the spot where the bed of queen Blanche stood when she was delivered of St.-Louis. The heart of Philippe was deposited in this church. When the choir was repaired in 1687, a tin urn was found on bars of iron in a small vault, and in it two silver dishes, wrapped in red and gold stuff, with this inscription on a leaden plate:—*Cy deden est le cuer du roi Philippe, qui fonda cette eglise, qui trepassa à Fontainebleau, la veille de Saint-André, 1314*. In one of the chapels of the nave, the font in which St.-Louis is said to have been baptised is preserved; and the painted glass in the windows represents his birth. Poissy is also famous in history as the place where the conferences, called the *Colloque de Poissy*, were held between the doctors of the catholic and the protestant faith in 1561. In this town is a prison, called *Maison centrale de Détention*, to which are sent persons of both sexes condemned to solitary confinement; female prisoners sentenced to hard labour; and such persons of both sexes as are condemned by the tribunal of correctional police to im-

* See DIRECTION DE LA CAISSE DE POISSY, page 42.

prisonment for a term exceeding a year. Here are sometimes mingled professed thieves and authors or journalists who have exposed themselves to punishment for violating the laws on the press. Conveyances:—36, rue St.-Thomas-du-Louvre; 26, rue des Fossés-St.-Germain-l'Auxerrois; 2, rue de Rohan; and place Louis XVI, at the foot of the bridge.

PRÉ-ST.-GERVAIS

Owes its name to a considerable meadow (*prés*) in part of Pantin, and a chapel built in it, under the invocation of St.-Gervais. This spot is almost entirely covered with small country-houses, and *guinguettes* which are much frequented during the summer by the Parisians. Its situation is favourable for pleasure excursions, being surrounded by fertile fields and gardens, hills covered with vines and orchards, and narrow paths bordered with lilacs and roses; while the proximity of the wood of *Romainville* is a still further inducement to the admirers of rural scenery. The Pré-St.-Gervais is a mile north-east of Paris. In going to this village the heights of Belleville may be avoided by taking the Pantin road. *Fête*:—the first Sunday in August. Conveyances:—16, rue des Prouvaires, and 20, rue Jean-Jacques Rousseau.

RAINCY,

In the bounds of the parish of Livry, is a chateau, three leagues and a half from Paris. It formerly belonged to the family of the Sanguins of Livry, but was ceded by them, in the year 1750, to the duke of Orleans, who spared no expense to render it a princely residence. During the Revolution it was purchased by M. Ouvrard, banker, and afterwards fell into the hands of Napoleon, thus becoming crown property; it was returned to the Orleans family on the Restoration. The pleasure grounds are the best imitation of the English garden to be seen in France. Conveyances:—12, rue St.-Apolline, and 247, rue St.-Martin.

RAMBOUILLET

Is a pretty small town, on the road to Chartres, 12 leagues south-west of Paris, with a royal chateau situated in a park, abounding in wood and water. The approach from the village is by a long avenue, planted with double and treble rows of lofty trees, the tops of which are so broad and thick as nearly to meet. This avenue opens into a lawn, in the centre of which is the chateau. It is a vast Gothic structure, entirely of brick, built in the form of a horse-shoe and flanked with towers. Francis I died in this palace, on the 31st of March, 1547; Louis XIV held his court in it for some years; with Louis XV and Louis XVI it was a favourite residence; and Charles X and the dauphin frequently visit it on hunting excursions. The grand saloon is of immense dimensions, with a floor of white marble and two rows of marble columns of the Corinthian order. The apartments, which are handsomely furnished, contain numerous pictures, of which those principally entitled to notice are two of Penelope and her lovers, by Flammael; the death of Pompey, by Branel; Achilles and the centaure Chiron by Lepicier; the rape of Proserpine, by Coypel; two fine fruit pieces; Diana returned from the chace; Diana and Acteon; some good landscapes, etc. In one of the turrets which forms a wing of the palace, is shown the apartment in which Francis I slept and held his levee; it is still in the same condition as in his time. On the sides of the bed are portraits of Louis XIV and Louis XV, and of Philip IV of Spain and his queen. Near the palace stands a vast building called *le Commun*, and the hôtel of the governor, newly built. The stables are capable of receiving 500 horses. The gardens, which are extensive, were laid out by Le Nôtre; one is planted in the French and the other in the English style, and both are well watered by canals and lakes. The parks contain 3,000 acres, and are surrounded by a forest of nearly 30,000 acres. The cathedral of Chartres, distant 27 miles, is seen from a hill in the park. The dairy, of white marble, is justly admired. At a farm in the park is a

flock of merino-sheep, the first ever introduced into France. They were brought there about the year 1785. The town of Rambouillet contains a well built Hôtel-de-Ville and an hospital. Three annual fairs are held there; one on the 25th of June is principally a wool-fair. Conveyances:—22, rue Notre-Dame-des-Victoires; 23, rue du Bouloy; 13, rue des-Vieux-Augustins; and 2, Cour des Fontaines, Palais-Royal.

REUIL.

This populous village, commonly called Ruel, is situated at the foot of a hill, three leagues and a half to the west of Paris. The first object that attracts attention is its superb barracks, built in the reign of Louis XV. In 1814, they were converted into a military hospital for the Russians who were wounded in the attack on Paris, on the 30th of March, or who were ill during their stay in the capital. In 1815, they were occupied by the Prussians. They are now inhabited by one of the Swiss regiments in the French service. Many of the houses of Reuil are well built and advantageously situated. The body of the church was constructed in 1584; and we learn from an inscription on one of the pillars of the nave, that the first stone of it was laid by Anthony I, king of Portugal. It is tolerably well built, in the style of architecture that prevailed in the time of Francis I and Henry II. The front was erected after designs by Mercier, at the expense of cardinal Richelieu. It is adorned with columns of the Doric and Ionic orders; the central tower is of a date much earlier than any other part of the edifice, and is believed to be of the 12th century. In the chapel of St. Joseph, near the altar, is a monument 20 feet in elevation, after the designs of Berthaut, erected to the memory of the empress Josephine, by her son Eugène Beauharnais, and her daughter Hortense, wife of Louis Bonaparte. A basement, 12 feet in breadth by six in depth, supports two Doric columns from which rises an arch ornamented with caissons and roses, the whole of white veined marble. Upon this basement is a kneeling statue

of the empress, resting upon a portable oratory, on which are the initial letters J. B., the only inscription *permitted* to be placed on it. The statue, executed by P. Carcellier, in 1825, is one of the finest specimens of French sculpture. It conveys a striking and faithful resemblance of the face and elegant form of this most excellent woman. On the right of this monument is the tomb of the count de la Pacherie, uncle of the empress, erected by her to his memory.

Cardinal Richelieu had a country seat at Reuil, where he resided for many years. He spared no expense either on the house or gardens. At the Revolution it was sold as national property, and was afterwards purchased by marshal Massena for his country residence; the mansion is well kept up and the gardens and park are extensive. At Reuil and in the neighbourhood springs of excellent water are abundant; the surrounding country is principally laid out in vineyards and kitchen gardens. Conveyances :—No. 18, rue de Rohan; 30, rue St.-Thomas du Louvre; and place Louis XVI, near the foot of the bridge.

ROMAINVILLE.

A village, one league and a half from Paris, with a fine chateau and park. The chateau, on an eminence, affords one of the finest views in the environs of Paris. It extends over the plain of St.-Denis, and beyond, towards Dammartin, and Meaux. The park contains nearly a complete collection of all the foreign trees and shrubs that have been naturalized in France; and is embellished by several pieces of water. The *Bois de Romainville*, which is a favourite resort for the Parisians, is situated between the *moulin de Romainville*, and the Pré-St.-Gervais. It is not very extensive, but its proximity to Paris, and the agreeable shade of its tufted trees, cause it to be much frequented by the inhabitants of the north-east *faubourgs*. Romainville was captured and recaptured several times on the day of the capitulation of Paris. The soil of Romainville is *a red sand*, of the upper marine formation which caps all the hills in

the environs of Paris. *Fête*:—1st Sunday in August. Conveyances:—12, rue des Prouvaires, and 35, place du Caire.

ROSNY,

A village on the banks of the Seine and on the high-road to Caen, at 15 leagues and a half from Paris, is remarkable for an elegant country-seat, surrounded by a park of 4,000 acres, in which the celebrated Sully, minister of Henry IV, was born, and which was bought in 1818, of count Edmond de Perigord, by the duchess of Berry. It is situated on an island called *île de Rosny*, and is handsomely ornamented and furnished. It is a favourite residence of the duchess, who frequently visits it in winter as well as in summer. In June, 1830, a splendid entertainment was given here by her royal highness to king Charles X, her parents the king and queen of Naples, the prince of Salerno, the dauphin and dauphiness, the duke of Orleans and family, and a great number of the French and foreign nobility. After the assassination of the duke of Berry by Louvel, the duchess resolved to found an hospital at Rosny in memory of her late husband, to be placed under the invocation of St. Charles Borromeo. The building having been completed, the consecration of the chapel took place on the 18th of March, 1824, and on the 29th of the same month the heart of the unfortunate duke was removed from St.-Denis to Rosny, and placed in a cenotaph of white marble in the chapel of the hospital, surmounted by a statue of St.-Charles Borromeo, in the act of pronouncing his benediction. This statue, seven feet in height, is by Ruthchiel. On the pedestal is the following inscription—

Ici est déposé le cœur de C. F. d'Artois, duc de Berry, digne fils de St.-Louis et du grand Henri. Il eut la valeur et la vertu de son auguste race. Père des pauvres, appui des malheureux, il périt avant l'âge, sous le poignard des factieux, le 14 février, 1820. Sa mort fut héroïque.

Since this estate has become the property of the



PALACE OF ST. CLOUD.

duchess of Berry, the number of the inhabitants in the village has increased considerably, and many neat houses have been erected. Conveyances:—24, rue du Bouloy.

ST.-CLOUD.

The town and palace of St.-Cloud, situated about two leagues to the west of Paris, are nearly coeval with the French monarchy; for the kings of the first race had a mansion there. It obtained the name of St.-Cloud from *Clodoald*, grandson of Clovis, who, having made his escape when his two brothers were murdered by their uncle Clotaire, concealed himself in a wood which then covered this part of the country, and after leading the life of a hermit, died there towards the end of the 6th century, and bequeathed his hermitage and a church which he had built near it to the chapter of the cathedral of Paris. After his death, he was canonized; and the village, then called *Novigentum*, took the name of *Sanctus Clodoaldus*, corrupted to St.-Cloud. It was here that Chilpéric, king of Soissons, received, in 581, the ambassadors whom he had sent three years before to Constantinople. From that period we have no historical notice of St.-Cloud, till about 1358, when it was pillaged and burnt by the English, headed by Charles-le-Mauvais, king of Navarre. It was again plundered and set on fire in 1411, by the party of the Armagnacs.

It was at St.-Cloud that Henry III was assassinated by Jacques Clement, in 1589. The palace will ever be remarkable in the annals of France, for the revolution of the 18th Brumaire (10th November, 1799), which was effected without the effusion of blood, and which placed Bonaparte at the head of the government of France.

The town of St.-Cloud, which contains 2,400 inhabitants, is situated on a steep hill on the left bank of the Seine; it belongs to the canton of Sèvres, arrondissement of Versailles, department of the Seine and Oise. Most of the streets are excessively steep and narrow, and the houses are ill-built; but without the town, along the river, are several country-houses, remarkable for their architecture and fine situation, forming an amphitheatre,

and commanding a delightful view of the Bois de Boulogne, and the valley along the river, as far as Neuilly. The objects principally worthy of notice at St.-Cloud, independent of the palace, are the bridge, part of which dates from 1556, and part since 1815, in which year it was blown up to arrest the march of the allied troops; the ruins of the old church; the new church, which, although unfinished, contains some good pictures; the cemetery in which, among other tombs, is that of the celebrated actress Mrs. Jordan; the hospital; the hotel of the king's body guards, situated between the river and the principal street leading to the palace; the new barracks in the rue de Monsieur; the theatre in the rue du Chateau, which is a neat plain building; and a house situated near the palace, which was occupied by Henry IV after the assassination of his predecessor. The surrounding country is almost entirely cultivated with vines, except the park, which is of vast extent. There are four roads to St.-Cloud; namely, a branch from the Versailles road; that which passes through Passy, the bois de Boulogne, and the village of that name; that which begins at the gate of the bois de Boulogne, called *la porte Maillot*, and traverses the wood in its greatest breadth; and a new road called *Avenue de l'Elysée Charles*, which leads from the triumphal arch de l'Etoile to the bois de Boulogne. The palace is situated to the left of the bridge on entering St.-Cloud, upon the southern slope of the hill on which the town is built, and commands a magnificent view of Paris and the surrounding country. It is the general summer residence of the court, and is handsome, and convenient, but in point of architecture presents little to excite admiration; it is, however, distinguished by its beautiful gardens and park, its magnificent cascades, and the master-pieces of painting and sculpture which it contains. It was originally built in 1572, by Jerome de Gondy, a rich financier. After his death, it was possessed consecutively by four bishops of Paris, of the same family, and was even then renowned for the extent and beauty of its gardens and the ornaments which embellished them.

Louis XIV purchased the Chateau de Gondy in 1658, and presented it to his brother, the duke of Orleans, who spared no expense to improve and adorn it. The repairs and additions were executed under the direction of Lepaute, the duke's architect, and Girard and Mansard, the king's architects. Le Nôtre was charged with the plantation of the park, and is thought to have succeeded better at St.-Cloud than in any other grounds which he laid out. This magnificent seat of the dukes of Orleans remained in their family till 1782, when it was purchased by Louis XVI for Marie Antoinette, his queen, who took great delight in St.-Cloud, added several buildings, and often visited it, accompanied by the king. In 1793, this as well as the other royal palaces became national property. Napoleon always entertained a marked predilection for the chateau of St.-Cloud, which had been the theatre of his first elevation; and there he lived and transacted the affairs of his empire more frequently than at Paris. Upon the invasion by the allied armies in 1814, the palace was respected; but in 1815, it was plundered by the Prussians, and Blucher established his head-quarters in it. Since the restoration many improvements have been made in the interior arrangements, but the buildings have undergone no material alteration.

PALACE. The palace of St.-Cloud is an irregular building, the principal front of which (140 French feet in length by 70 in elevation) is adorned with several remarkable pieces of sculpture. On the pediment is Time showing a dial surrounded by children representing the four parts of the day. The cornice is supported by four columns of the Corinthian order, and is surmounted by allegorical statues representing Force, Prudence, Wealth, and War. The first storey is lighted by eleven windows, above which are medallions and bas-reliefs exhibiting the twelve months of the year; the middle one, in two compartments, comprises August and September. In the pediment of the right wing is Cybele, the goddess of the earth; and in niches four statues representing Youth, Music, Eloquence, and *la Bonne Chère*: in the pediment of the left wing is Bel-

lona, and in the niches are statues of Comedy, Dancing, Peace, and Plenty. The statues are by Denizot; the sculpture of the pediments by Dupont. At the entrance of the court, on the left, are allegorical figures of the Seine and the Oise by Nanteuil.

INTERIOR. The first suite of rooms consists of the *grands appartemens*, to which the visitor arrives by the *grand vestibule*. In this vestibule, to the right, is the marble staircase, and to the left a stone staircase leading to the corridors of the apartments. It contains a fine white marble statue of Epaminondas, by Bridan; two antique busts of Roman emperors, two cups in porphyry; and two bas-reliefs. The marble staircase leads to the *appartemens d'honneur*, which are shown in the following order:—

SALON DE MARS.—In this saloon, which is adorned with eight Ionic pilasters and four columns of marble, each of a single piece, are some excellent paintings by Mignard, representing the forges of Vulcan, who is accompanied by Pan, Fauns, and Bacchantes; on the other side, Mars and Venus surrounded by Cupids and the Graces. The ceiling represents the assembly of the Gods when summoned by Vulcan to witness the infidelity of Venus. Above the doors are, 1st, Jealousy and Discord; 2d, the Pleasures of the Gardens. At the four angles of the ceiling is the device of the duke of Orleans, namely: a bursting bomb-shell, with the motto, *Alter post fulmina terror*. It also contains a picture by Horace Vernet, representing the duke of Angoulême's return to Paris after the Spanish campaign in 1823; four antique busts of Roman emperors and four handsome lustres. From this saloon we pass to the

GALLERY OF APOLLO,—of which the paintings are also by Mignard. Above the door is Latona, indignant at the insults of the Libyans, demanding vengeance of Jupiter. The ceiling presents nine pictures: the largest represents Apollo, or the Sun, coming out of his palace, accompanied by the hours of the day, over whom zephyrs spread dew; Aurora appears in a car, preceded by Cupid scattering flowers, and Light dispels the Night and eclipses the Constellations. This superb picture is accompanied by the Seasons. Spring is represented by the marriage of Flora and Zephyr; Summer, by the feasts of Ceres, at which the priest is about to slay the victim; Autumn, by the feasts of Bacchus, where the god is seen in a car drawn by panthers, accompanied by Ariadne; Winter, by Boreas and his sons; the Pleiades are melting into water, and Cybele im-

plores Heaven; in the back-ground is a stormy ocean, the shores of which are covered with ice. In the curve of the ceiling are four small pictures, viz : 1st, Clymène offering her son Phaeton to Apollo; 2d, Circe, to whom Cupid offers enchanted herbs; 3d, Phaeton falling from his chariot; 4th, Apollo showing to Virtue a brilliant throne which he intends for her. At the end of the gallery is a picture of Parnassus, the musicians and poets being represented by a nightingale and swans. The windows are surmounted by fruit and flower pieces, by Fontenay. Eight bas-reliefs in cameo represent—Apollo and the Sibyl, Apollo and Esculapius, the judgment of Midas, the punishment of Marsyas, the metamorphosis of Coronis, Daphne changed into a laurel, Cyparissus transformed into a cypress, and Clytie into a sun-flower. A portrait of pope Pius VII, after David, adorns this gallery, in which are two immense vases of Sèvres china, of an oval form; many other vases, a great number of statues, busts, and groups in marble and bronze; a beautiful collection of cabinets in buhl; a bronze model of the statue of Henry IV upon the Pont-Neuf; a model of the column of Trajan at Rome in marble and bronze; another column to match; and an extensive collection of ancient and modern pictures. The curtains are white silk with a border of green figured velvet, and the stools are covered with Beauvais tapestry.

SALON DE DIANE.—The central compartment of the ceiling represents Night; the four other pictures are Hunting, Bathing, Sleep, and Diana's Toilet. The furniture and hangings are of figured green silk, except the stools, which are covered with Beauvais tapestry. This room contains two fine pictures by Robert, representing ruins at Nismes; another by Watteau, affording a view of the Vosges; a portrait of Louis XVIII at 15 years old; several vases, groups and busts; among the latter are those of Louis XVI and Joseph II; and two lustres of cut glass. An object worthy of remark is a cabinet of lacker-work and mosaic-work, from which the diamonds of the crown were stolen at the Revolution.

The **CHAPEL** is entered by a door from the *Salon de Diane*. It is 48 feet in length, by 26 in breadth, and will contain 200 persons. It is ornamented with pilasters of the Ionic order resting upon a basement of the Doric order. That part which faces the altar projects, and is supported by two columns which form a gallery or pew for the royal family. Between the pilasters are arches, in which are placed balconies. The windows, on the right, look to the park, and those on the left to the gallery of Apollo. The archivolts of the upper arches are ornamented with groups of angels by Deschamps. Behind the altar is a bas-relief in stone, six feet in height by five in breadth, representing the Virgin, the infant Jesus, St. Simeon, and St. Anne, by the same artist. The vaulted ceiling

is painted *en grisailles*, by Sauvage. It is composed of a central compartment, in which are painted the celestial regions. This is surrounded by twelve compartments above the pilasters; the four at the angles represent the evangelists; the four in the middle exhibit Truth, Force, Justice, and Charity: the four others are the candlestick with seven branches, the pontifical ornaments, the tables of the law, and the ark of the covenant. The benches and royal pew are covered with crimson velvet.

SALON DE LOUIS XVI. — This room is now used as a billiard room. The ceiling is painted in plaster colour, by Moench; in the centre is a representation of Truth, by Prudhomme. Above the chimney-piece is a portrait of the *Grand Dauphin*, father of Louis XV. The hangings are of green velvet, and the curtains of white silk with a border of green and gold; the stools are covered with Beauvais tapestry. The other ornaments of this room are two lustres of cut-glass; a medallion time-piece by Lepaute; a large blue china vase valued at 60,000 fr.; a picture, by count Forbin, representing an eruption of Mount Vesuvius; four sea pieces, by Vernet; and a bust of Louis XVIII.

SALON DE JEU. — The ceiling is painted as the preceding, by the same artist; in the centre are eight cupids; forming a circle. The hangings and furniture are of blue silk wrought with gold. The ornaments are a beautiful and valuable mosaic table presented by Leo XII; a lustre of German cut glass and bronze gilt; four pieces by Vernet; two models of triumphal arches; a clock, by Lepaute, representing the death of Lucretia; rich candelabra, vases, etc.

SALON DE RECEPTION. — The ceiling is painted as that of the foregoing room. The figure in the middle representing Aurora, is by J. Ducq. The hangings are of crimson and black Lyons velvet; the furniture is covered with the same; the curtains are of crimson silk with a rich border wrought in gold. Above the doors are two pictures, viz: Joseph and Potiphar's wife, by Spada; and Clorinda and Tancrede, by Tiepini: it contains two lustres of cut glass; a clock by Robin of a pyramidal form, representing the signs of the Zodiac; four large candelabra in bronze, chased and gilt; two china vases, blue ground; two with goats' heads; two others, and a superb vase of Sèvres porcelain, representing a conqueror in a triumphal car; it is adorned with a medallion containing portraits of Louis XVIII and the duke of Angoulême; and the pedestal is enriched with fine cameos in white porcelain upon a blue ground.

SALON DU RÉGULATEUR. — It is painted in imitation of stucco; and contains a *régulateur* by Lepaute, and a group of three females in bronze.

From the state apartments the visitor proceeds by crossing a landing to those of the Dauphiness. The staircase leading to this

landing is wide and handsome; the hall and landings are paved with black and white marble, and the balustrade is of wrought iron and bronze of fine execution. The apartments of the Dauphiness consist of the following:—

The **ANTECHAMBER**, which is ornamented with figures of Cupid and Innocence in marble, and fine pictures representing campaigns of Louis XIV, leads to the

SALON D'ATTENTE.—Green hangings; furniture covered with Beauvais tapestry. It contains a portrait of Marie-Antoinette surrounded by her children, by mademoiselle Lebrun; two views of Naples, by Denis; a view of the interior of the church of St. Roch at Paris; a picture representing the reception of a novice by a community of nuns; a bust of Charles X; two beautiful mosaic pier tables; two China vases; two Japan China vases; and a bronze equestrian figure of Marcus Aurelius. On the chimney piece is a fine clock in china, by Lepaute.

SALON DE RECEPTION.—Hangings and furniture of yellow silk with medallion-like ornaments; a cut-glass lustre; a bust of Louis XVIII in the white porcelain called *biscuit*; a clock by Lepaute; a bust of Charles X; two round cups, of green porphyry; a magnificent pier-table of Sèvres porcelain; handsome candelabra, vases, etc.

BED-ROOM.—This was formerly the queen's bed-room; the hangings are of green Lyons silk with yellow flowers and a rich coloured flower border; bed and furniture of the same. The room contains portraits of Louis XVI and Marie-Antoinette; a portrait of the Dauphin in tapestry of the Gobelins; busts of Charles X and the Dauphin in *biscuit*; a clock; two China vases of an antique form; and two fine pier-tables of petrified wood of great value.

The **TOILET-ROOM** is wainscotted; the floor of different coloured wood. The furniture is covered with blue silk; the curtains are of white silk with a blue border. Here is a very large and splendid looking-glass; a curious antique ewer with serpents for handles, and ornamented with a band representing a triumph; a tomb of Oriental agate; a Sèvres porcelaine vase; and two vases of Oriental alabaster.

WORK-ROOM.—Wainscotted with fresco pictures and gilding. The furniture is of white Lyons silk wrought with gold, and a rich border of flowers in colours and gold; the tables, etc. are of French wood. It contains a cut-glass lustre; several rich candelabra; a tomb of jasper, and several costly cups of agate, jasper, etc. From the window of this room a fine view of Paris, St.-Denis, and the surrounding country is obtained.

The **BATH-ROOM** contains appropriate furniture.

The Dauphin's apartments are contiguous to those of the Dauphiness, and consist of

The **DAUPHIN'S BED-ROOM**.—Hangings of crimson and yel-

low damask; bed and furniture to correspond; furniture of citron wood: two antique vases of agate.

SALOON.—Hung with blue silk; furniture of the same with gilt ornaments; lustre of cut glass; a clock; two superb pier-tables of Florence mosaic work; a beautiful table of mother-of-pearl; a crystal ewer and two cups.

SALON DE RECEPTION.—It affords a fine view of the garden by a central window formed of a single pane, over which a mirror slides by touching a spring. The hangings are of yellow silk; the furniture of the same, and the curtains of white silk with a rich coloured border. The ornaments of this room are four pier-tables of French wood with marble tops; six equestrian figures of kings of France in *biscuit*; four porcelain baskets; some rock crystal vases; a clock by Robin, which marks the hour in all countries; two landscapes by Vernet; a picture representing a *rendezvous de chasse*; and a cut-glass lustre. This was formerly the king's bed-room.

SALON D'ATTENTE.—Hangings green silk; furniture of the same. It contains a bronze statue of Henry IV when a child; a marble bust of Louis XVI; a lustre of cut-glass and several vases in crystal and china. The pictures are four sea-pieces by Vernet; and pope Leo X visiting the work-room of Raphael, by Marlet.

The **BILLIARD-ROOM** is hung with paper; lustres of cut-glass. It contains six large pictures of animals, vases, etc., and a fine flower piece in porcelain.

ANTECHAMBER.—This room was newly furnished in May, 1814. From hence, the door leads to a staircase, in the vestibule of which is a large candelabrum in white marble, with a vase valued at 20,000 fr. In the walls are two bas-reliefs: the one representing Hippomenes and Atalanta; the other the Goddess of Spring, by Deschamps. The balustrade of richly wrought steel and brass is particularly worthy of notice.

From hence the visitor proceeds to the *King's private apartments*.*

The **DINING-ROOM** is of granite in imitation of stucco, and contains a fine clock by Lepaute, representing Study.

The **CABINET** is hung with green silk wrought with gold; furniture to match. It contains portraits of Louis XV and his queen; Louis XVI and his queen; Louis XIV when young; madame Adelaide of France; and the Grand Dauphin and Dauphiness, father and mother of Charles X. There is also a clock by Lepaute; and some fine vases.

The **DRESSING-ROOM** is hung with blue damask, bordered with brocade; furniture to match.

The **KING'S BED-ROOM** is hung with rich white Lyons silk or-

* When the visitor enters by the grand staircase, the order here given is inverted.

ornamented with flowers; furniture to match; and contains some rich candelabra.

The LIBRARY, which contains 7,000 volumes, is plain.

THREE SALOONS contain some tapestry of Beauvais and the Gobelins, portraits of Moreau and Pichegru, and several antique vases and cabinets.

The SALLÉ DE GRANIT, or DES GARDES, is ornamented with portraits of the Vendean generals. A fine view of the orangery is obtained from this room.

In the left wing, on the first floor, towards the court, are a suite of apartments appropriated to the use of the duchess of Berry. They are plain and not shown.

The apartments of the duke of Bordeaux and MADEMOISELLE are above the state apartments, but are not shown. A light suspension bridge leads from them to the *montagne du Trocadéro*, a hill formerly called *le Montretout*, which is planted as a garden, and is appropriated to the exercises of the prince and princess, the bridge affording them access to it without the necessity of climbing the steep ascent. A gymnastic school has been erected here for the use of the duke of Bordeaux. During the summer, entertainments are given by their Royal Highnesses upon the *montagne du Trocadéro* to juvenile parties.

Having thus finished our description of the apartments of St.-Cloud, it is requisite to observe that, as the furniture of the royal palaces is frequently changed, our account may soon after its publication be incorrect in some particulars.

PARK. The park is remarkable as a whole, and for the pleasing variety of its different parts. It is about four leagues in circumference. Since it was opened as a public promenade, it has ever been a favourite resort of the Parisians. When Marie Antoinette purchased St.-Cloud, she left the entrance of the park free to the public as before, but reserved, as a private walk for herself, the part adorned with statues, and had it enclosed with palisades, which were repaired by Napoleon. Thus the park is divided into two parts, one of which is surrounded by the other. The former is called *le petit parc*, the latter *le grand parc*.

The *petit parc* begins at the chateau, and extends to the left, almost always on the ascent, to the summit of the hill. On the right only, and below the chateau is a sort of valley, which has its appropriate beauties. This park contains gardens and flower-beds ornamented with groves, and pieces of water, and is decorated with statues. In the *parterre de Porangerie* are allegorical figures of the four Seasons; and on the right are Antinous, by Bonazza; Diana, by Coysevox (who, under the features of the goddess, has exhibited Marie Adelaide of Savoy); two vases of white marble, the handles representing heads of satyrs; Bacchus, by Pusini; and Ceres. On the left, Hygeia, Juno, the Discobolus, Melpomene, by Coustou, junior; and two vases, adorned with bas-reliefs, one displaying the triumph of Thetis, the other that of Amphitrite. *Bassin des trois Bouillons*: Health, Sickness, the Rhone, Cupid and Psyche, Cupid bending a bow.—*Tapis des trois Bouillons*: A sleeping Faun.—*Salle de Verduze*: Meleager, by Coustou.—*Grand tapis vert*: A Centaur.—Near the *bassin St.-Jean*: Iris.—*Petite salle de Verduze*: Hippomenes and Atalanta. Near the *goulottes*: the Wounded Gladiator. Above the *goulottes*: the Player on the Cymbals, and the Hottentot Venus. In the grotto facing the *salon de Mars*: Cupid playing with a Faun.—Near the *bassin du Fer-à-Cheval*: Flora, a Rape, the Grinder, Bellona, and Apollo destroying the Python. A part of the little park, to the left of the *bassin des vingt-quatre Jets*, is called *la Félicité*, and is laid out as an English garden.

The *grand parc* extends from the Seine, from which it is separated by the road from Sèvres to St.-Cloud, to beyond the summit of the hill. The entrance is formed by two iron gates, one of which leads to the *place*, and the other to the grand avenue, which is planted with chestnut-trees, and terminates in an esplanade called *l'Etoile*. To the right of this avenue is a long range of shops, constructed in 1807. These are let during the fête of St.-Cloud, and the town derives a considerable revenue from them. Some are even occupied during the whole year. To these shops succeeds a *café*, and

beyond it, on the same side, two plantations of chestnuts and limes, in the midst of which is the grand cascade. The park, which stretches on the left as far as Sèvres, is intersected by fine avenues, planted with elms, some of which are of a prodigious height. The entrance to the park from Sèvres is by two pavilions united by iron gates, at the foot of the bridge. The *cascade of St.-Cloud* is divided into two parts; the first called *la haute cascade*, the other, *la basse cascade*: at the summit of the first is a fine group representing the Seine and the Marne, each reposing upon an urn from which water issues, by Adam; the figures at the extremities are Hercules and Fauns, and those reclining upon the balustrade represent the Seine and the Loire. Upon steps from distance to distance are placed urns and tables from which water falls into basins situated one above another, the last of which supplies by means of an aqueduct the lower cascade, which is separated from the upper one by the Allée du Tillet. The *basse cascade* nearly resembles a horse shoe in form, and is not less imposing than the former by the abundance and rapid expansion of its waters; it is much larger, and produces a more striking effect. The water falls in sheets from one basin to another, the last pouring it into a canal 261 feet in length, by 93 in its greatest breadth; along the canal likewise are 12 *jets d'eau*, which rise to a considerable height. The architecture of the cascade is ornamented with rock and shell work, dolphins, and other appropriate emblems. Nothing can be more enchanting than the spectacle it presents when in full play; the water is so judiciously distributed, the forms in which it is thrown are so diversified, and the effect produced by the contrast between the soft murmur at the summit and the loud roaring at the point where it falls into the canal is so admirable, that many persons prefer it to any of the fine water works at Versailles. These cascades require an immense quantity of water; it has been calculated that 3,700 hogsheads are necessary to supply them for one hour. The reservoirs which distribute the water are so disposed that the cascades can play every fortnight, for four hours together. It was constructed

by order of M. d'Hervard, comptroller-general of the finances. The *grand jet d'eau*, known also by the name of the *jet géant*, is to the left of the cascades, situated in front of a fine alley, which terminates in the grand avenue, near the *Étoile*; it rises with incredible force and rapidity to the height of 125 feet, from a white marble basin, an acre in extent, of which it forms the central point. Surrounded by lofty trees, the water falls in a shower on their summits, and gives them freshness and life. It consumes 600 hogsheads of water in an hour, and such is said to be its force that it is capable of raising a weight of 130 lbs.

One of the finest spots in the park, is that upon which is situated the *Lantern of Demosthenes*. During his stay in Turkey, M. de Choiseul caused a model and drawings to be taken of the Athenian monument, by Lysicrates, vulgarly called the Lantern of Demosthenes. A copy, after the model and drawings, executed in earthenware by the brothers Trabuchi, figured at the public exhibition of the productions of French industry in 1803. This object attracted the attention of Napoleon, who ordered an obelisk to be built for it on the spot which it now occupies. A spiral staircase in the interior leads to the summit, from whence a varied and magnificent view is obtained. During the imperial government, this lantern was always lighted when the council was sitting at St.-Cloud. It is now a general place of rendezvous for parties of pleasure, who when straying in the plantations fix upon the lantern as a point of meeting. The flower garden is situated at the extremity of the great park not far from Sèvres, and contains nearly seven acres. There are several buildings belonging to this palace, which are worth a visit, as the orangery, the theatre, the stables, the *manège*, and the *pavillon de Breteuil*, which is the residence of the governor.

FETE or FAIR. The *fête* of St.-Cloud begins on the 7th of September and lasts three weeks. It is the most celebrated in the vicinity of Paris, and attracts an immense multitude, particularly on the Sundays. It is held in the park, and no one, without having seen it,

can imagine the number of tradesmen, mountebanks, and persons of all classes who assemble together. The last two Sundays the fête is still more numerously attended. Some visitors go to it by land, and others by water. In the evening the pleasures of Terpsichore and Momus crown the amusements of the day. Dances are formed on every side, and the music of instruments resounds to a great distance. The grand avenue is brilliantly lighted up. The areas, which are the theatres of the dances, sparkle with thousands of lamps, and the cascades seem to roll rivers of fire. The fête is kept up till a late hour. During the fête, the state apartments of the chateau are open to the public. The royal manufactory of porcelain at Sèvres is likewise open upon this occasion. The cascades and the grand *jet d'eau* play on each of the three Sundays, from three to five o'clock.

Strangers who visit St.-Cloud are admitted to see all the suites of apartments in the palace during the absence of the court, and may visit the state apartments even when the king and royal family make it their residence. Many endeavour to visit Versailles on the same day; but, as the latter requires a whole day, they would do better, upon departing from St.-Cloud, to proceed to the porcelain manufactory at Sèvres, and the royal palace of Meudon, in the neighbourhood. They could then return to Paris by Issy and Vaugirard. Conveyances to St.-Cloud:—No. 8 bis, rue Duphot; 6, rue de Rohan; and place Louis XVI, at the foot of the bridge. A steam-boat used to depart daily from the quai d'Orsay, but it has for the present ceased running.

ST.-CYR,

A village in the great park of Versailles, five leagues south-west of Paris, is celebrated for the *Maison de St.-Cyr*, an establishment founded by Louis XIV in 1686, at the solicitation of madame de Maintenon, for the gratuitous education of two hundred and fifty young ladies of noble birth; and where, upon the death of that monarch, madame de Maintenon retired, and died in 1719. The plans of the building were furnished by Jules

Hardouin Mansard ; and the works were carried on with such activity, that although only begun the first of May, 1686, they were finished on the first of May following, and the house was in a situation to receive the young ladies. Two thousand five hundred workmen were kept constantly employed. In 1793, this institution was abolished, and the buildings converted into a military hospital. In 1806, Napoleon ordered the military school which he had formed at Fontainebleau to be transferred to St.-Cyr, where it has since remained under the title of *Ecole royale spéciale militaire de St.-Cyr*. The number of pupils is upwards of 3000. Conveyances :—6, rue de Rohan, and 39, rue Mazarine.

ST.-DENIS.

This town, which is two leagues to the north of Paris, on the Calais road, owes its celebrity to an ancient abbey of Benedictine monks, and to the circumstance of the kings of France having chosen its church for their place of burial. The church was dedicated to St.-Denis, who was interred there, after martyrdom, with Rusticus and Eleutheros, about the year 250. A pious lady, named Catulla, who had a field near the spot, erected a tomb for the remains of the three martyrs, over which a chapel was afterwards built. In the year 580, king Chilperic, having lost his son Dagobert, had his body transported to the chapel. This was the first prince known to have been buried there.

Dagobert I founded the abbey of St.-Denis in the year 613, and dying in 638 was buried there. Clovis II, his son, was a benefactor of the abbey. Pepin, father of Charlemagne, demolished the church, which had been greatly enriched and ornamented by Dagobert, and began one much more spacious on its site, which was finished by Charlemagne, and consecrated in the presence of that monarch and his court, in 775. Of this church, there remain only the *crypts*, or subterranean chapels round the choir. It was in these chapels that, for a century and a half before the Revolution, the kings of France were interred. The number of the inha-

bitants of the town and that of the pilgrims having by degrees greatly increased, Suger, abbot of Saint-Denis, and regent of the kingdom during the first crusade of Louis VII, demolished the church, and built a more majestic one, of which the porch and two towers still remain. It was finished in 1144, and was embellished by Suger, who sent to all parts of France for the most skilful painters, sculptors, goldsmiths, and glaziers. The windows of coloured glass were of beautiful design and execution. The church built by Suger appears to have been wanting in solidity, as it was reconstructed in the following century by St. Louis. From its having been constructed at different periods, the plan of the church is irregular. To draw straight lines, the principal entrance should be at the spot occupied by the southern tower. This want of regularity did not escape the notice of Peter the Great, who visited St.-Denis in 1717. When king John was made prisoner by the English, at the battle of Poitiers, the monks of St.-Denis, apprehensive that their church would be attacked for the sake of plunder, resolved to fortify it. It is supposed that the battlements which still remain at the lower part of the two towers, date from that period. The church of St.-Denis, therefore, as it now appears, was built at five different periods; the first in 755, the second in 1140, the third in 1231, the fourth in 1281, and the fifth in 1373. Few buildings of the kind in France can lay claim to such high antiquity. The constructions in the time of St.-Louis being raised upon those of Dagobert and Charlemagne, the edifice forms, as it were, two churches, of which one is on a level with the ground, and the other subterranean. Although irregular in its parts, this church is a vast structure of the pure Gothic style. Its form is that of a cross, and the nave is lofty and wide. The choir is elevated upon steps, and lighted by windows of painted glass. The building is 390 French feet in length, 100 in breadth, and 80 in height; the nave alone is 130 feet long. Each of the towers is supported by four enormous pillars; and in the interior, the roof is sustained by 60 pillars which form two aisles. The organ rests upon an arch of

bold execution, extending the whole breadth of the nave. Previous to the Revolution, the three doors of the church were covered with bas-reliefs of bronze gilt. Until that eventful period were also seen on the road from Paris to St.-Denis, seven towers, 40 feet in elevation, ornamented with statues of St. Louis and three of his sons. These towers marked the resting places of king Philip when barefoot he carried upon his shoulders from the capital to St.-Denis the remains of St. Louis, his father.

The *oriflamme*, that celebrated banner of the French, which they regarded for so long a period as the *palladium* of their country, was deposited in the church of St.-Denis. Whenever the kings of France went out to battle, they came in state to receive the *oriflamme* from the abbot, and confided it to an officer who was reputed the most valiant knight, and who made oath to preserve it unstained, and to die rather than abandon it. From Louis VI to Charles VII, it always appeared at the head of the French armies, and whether victorious or unsuccessful, was never captured. But, at the latter period, the white flag having become the banner of France, the *oriflamme* ceased to be held in veneration, and remained among the treasures of St.-Denis. It is known to have been still in existence in 1594, since which time it is no more mentioned; but the manner of its disappearance is unknown. The *oriflamme* was of scarlet taffeta, cut in three points, ornamented with gold stars and fringe, and attached to a gilt lance. A model of this celebrated standard is suspended at the bottom of the choir, above the relics of St.-Denis.

No church in France was so rich in relics and ornaments as that of St.-Denis. These valuable objects were contained in six presses; but they were all dispersed and destroyed in 1793. The church was then converted into a storehouse for flour. But what principally excited the curiosity and admiration of the strangers who visited St.-Denis was the magnificent collection of tombs and monuments, which, during a series of ages, have been erected to the memory of kings, queens, princes, and heroes. At the Revolution, these were transported to

the *Musée des Monumens Français*, but since the return of the Bourbons most of them have been restored.

In pursuance of a decree of the Convention, in 1793, the remains of the kings and queens of the three races of the French monarchy were disinterred, and thrown into two large trenches without the church, opposite the northern porch. In 1795, the lead was stripped from the roof, and brought to Paris, and a decree was passed to raze the building to the ground, with a view to form a market place upon its site, but happily for the arts a resolution so deplorable was not carried into execution. After this period, the church of St.-Denis, having been neglected for several years, had nearly fallen into ruins, when Napoleon gave orders, in 1806, for the church to be repaired, and the vault of the Bourbons to be restored for the sepulture of the princes and princesses of his own dynasty. It was not his intention, however, to re-establish the tombs and monuments in the places from which they had been removed, but in order to show respect to the crown which he had placed on his own head, he directed an expiatory chapel to be consecrated to the kings who had been cast out from their tombs. Anxious to devote the descendants of Hugues Capet to oblivion, he decreed that this chapel should be ornamented with statues of monarchs of the second race, and fixed upon those who might sanction his own title by having borne that of *emperor*, viz. Charlemagne, Louis I, Charles II, Louis II; Charles III and Charles IV. This chapel was not commenced before the fall of Napoleon, but the statues of the six emperors, having been executed, one in marble, and the others in stone, they were placed, after the restoration, in the subterranean church. Louis Napoleon, son of Louis Bonaparte, had been deposited in the vault of the Bourbons, but the remains were at the same time removed and interred in the cemetery of the parish. The works begun by Napoleon have been carried on since the restoration, and the edifice, although not yet finished, now displays a high degree of splendour.

To the left on entering is part of the tomb of Dago-

bert, built in the wall,* which is particularly worthy of attention. It presents the form of a Gothic chapel decorated with foliage, bas-reliefs, and a recumbent statue of Dagobert. In the first bas-relief, beginning at the bottom, Dagobert is seen dying, and St. Denis exhorting him; in the second, appears a boat with devils tormenting poor Dagobert's soul; in the third, are two angels, with St. Denis and St. Martin, who walk upon the waves of the boat, and rescue the soul of Dagobert from the devils, some of whom fall into the sea; in the fourth, St. Denis, St. Martin, and St. Maurice hold the soul of Dagobert in a sheet whilst angels sprinkle incense upon it; in the last, St. Denis and St. Martin are kneeling before Abraham, and beseeching him to receive the soul into his bosom. The statues in front of the pillars are those of Nanthildis, queen of Dagobert, and king Clovis, his son. In the wall, on the opposite side of the church, is the tomb of Nanthildis, which, when the monument was a detached chapel, formed the other extremity opposite to that just noticed. It presents a statue of Nanthildis, and, in place of bas-reliefs, lozenges and fleurd-de-lis. On the same side as the tomb of Dagobert are the magnificent monuments of Louis XII and Anne of Brittany, and Henry II and Catherine de Médicis. The former was executed in white marble by Paul Ponce Trebati, and though in a Gothic style, displays the skill of the artist. The corpses of Louis XII and his queen are represented upon a cenotaph surrounded by 12 arches ornamented with arabesques of fine execution, beneath which are placed statues of the 12 apostles. The whole rests upon a socle enriched with bas-reliefs representing battles fought in Italy by the French; the triumphant entry of Louis XII into Genoa, and, above all, the battle of Agnadel. Above the cornice of the Mausoleum are kneeling statues in white marble of Louis and Anne in full court dresses. The latter monument was executed by Germain Pilon, after designs by Pri-

* This tomb is not that in which Dagobert was buried, but one erected by St.-Louis, the original one having been destroyed by the Normans. The bas-reliefs related to a vision of a hermit named John.

maticcio. It is 14 feet in height by ten in breadth, and 12 and a half in length. It is adorned with 12 composite columns of deep blue marble, and 12 pilasters of white marble. At the angles are four bronze figures representing the cardinal virtues. The corpses of Henry II and Catherine, in white marble, are represented upon a bed. The portrait of the latter is given with remarkable truth, and the light garment thrown over her body is exquisitely beautiful. Above the entablature are bronze statues of the same sovereign and his consort, in their state costumes, kneeling before a desk; and in the basement are four bas-reliefs, representing Faith, Hope, Charity, and Good-Works. On the opposite side is the truly sumptuous tomb of Francis I and Claude of France. This monument, after the designs of Philibert Delorme, was erected in 1550. Statues of Francis and Claude after death repose upon a superb cenotaph, ornamented with a frieze in relief representing the battles of Marignan and Cerisolles; the statues, executed by Pierre Bontemps, show that the artist was well acquainted with anatomy, and in the frieze the form of the cannon and the arms used in the time of Francis will strike the beholder. Above the cenotaph rises a grand arch enriched with arabesques and bas-reliefs by Germain Pilon, in which genii are seen extinguishing the torch of life; the immortality of the soul is expressed by an allegory of Jesus Christ overcoming the powers of darkness; the four prophets of the apocalypse envelop these figures. Sixteen fluted Ionic columns support the entablature above, which are placed five statues of white marble in a kneeling posture, namely Francis I; Claude his queen; the Dauphin and the duke of Orleans, sons of Francis and Claude; and the princess Charlotte their daughter. The ceilings and subordinate ornaments of this splendid monument were executed by Ambroise Perret and Jacques Chantrel. A monument is erecting here to the memory of Louis XVI and Marie Antoinette, and some parts of it are already finished. The statues of the king and queen, beautifully executed, are particularly worthy of attention.

The north and south doors are beautiful; and above them are Gothic figures, partly gilt; one representing Jesus Christ, and the other the Virgin Mary. On one side of the northern door is a spiral column to the memory of Henry III, who was assassinated by Jacques-Clement, August 2d, 1589. It is ornamented with ivy leaves, palm leaves, and the letter H; the urn which contains the heart of that monarch having been destroyed, the column is now surmounted by a genius in white marble with an inverted torch. On the other side of the door is a composite column of white marble in memory of Francis II, who died in 1561. It is crowned by an urn, and the column has flames issuing from it, in allusion to the motto of the prince—*Lumen rectis*. This monument, after the designs of Primaticcio, is also decorated with genii and has three inscriptions. At the south door is a beautiful marble column in honour of the cardinal de Bourbon, which is enriched with an allegorical capital in alabaster; on the pedestal are a bas-relief representing Jesus Christ in the sepulchre, a master-piece of Jean Goujon, and two other bas-reliefs in alabaster. This monument is likewise ornamented with bronze statues of Peace and Plenty; a statue with which it was crowned was broken to pieces at the Revolution. On the opposite side of the door is a porphyry column with a Corinthian capital, to the memory of Henry IV.

In approaching the choir from the nave we see on each side a door leading to the vaults, and near them four statues representing the four cardinal virtues, which once ornamented the monument of Henry II. At the entrance of the choir are two superb modern chapels in the Gothic style, richly ornamented with marble, painting, gilding, mother of pearl, and stones in imitation of precious gems. The high-altar was made for the marriage of Napoleon with Maria Louisa, and was placed on that occasion in the gallery of the Louvre. Napoleon afterwards gave it to the church of St.-Denis. This magnificent altar is of veined black marble, ornamented with *fleurs de lis* and the royal monogram in gold. The entire front is formed of a bas-relief, in bronze, representing the Adoration of the Wise Men.

Above are six candelabras, a tabernacle, and Christ upon the cross, the whole of bronze exquisitely wrought and richly gilt. It is only uncovered during divine service, which commences daily at ten o'clock. On each side of the altar are two consoles of similar marble ornamented with bronze. That to the left supports a lamp which burns continually, both day and night. The choir is separated from the nave by a superb railing of wrought iron and bronze, executed in 1702; it was removed at the Revolution to the Bibliothèque-Mazarine, and thus escaped destruction.

Behind the altar is a fine portico, near which is a shrine presented by Louis XVIII, containing the relics of St.-Denis, which had been preserved in the parish-church. Behind the portico is the chapel of the Virgin. The front of the altar is ornamented with a curious antique painted bas-relief representing the Massacre of the Innocents.

The sacristy is spacious and highly ornamented. It receives light at the two extremities. The ceiling is supported by a range of wooden columns. It possesses some beautiful pictures, representing, 1, the preaching of St.-Denis, by Monsiau; 2, Dagobert ordering the construction of the church of St.-Denis, by Menageot; 3, the burial of Dagobert, by Garnier; 4, the dedication of the church in the presence of Charlemagne, by Meynier; 5, St.-Louis causing to be placed in the choir of St.-Denis the cenotaphs which he had erected to the kings his predecessors; 6, St.-Louis receiving the *oriflamme* at his departure for the crusade, by Lebarbier aîné; 7, Philip bearing upon his shoulders the remains of St.-Louis, his father, by Guerin; 8, the disinterment of the remains at St.-Denis, at the Revolution; 9, Charles V visiting the church of St.-Denis, where he is received by Francis I, by Gros; 10, the coronation of Marie de Medicis, at St.-Denis, after Rubens, by Monsiau; 11, Louis XVIII commanding that the works at St.-Denis should be continued, by Menjaud;* 12, Louis VI, on his death-bed, giving his

* The figure of this picture was originally Napoleon.

benediction to his son, Louis VII, by Menjaud. The subterranean church contains the royal vault and such of the monuments of the ancient French kings and princes as escaped destruction at the Revolution. The foundations, walls and pillars are of the time of Dagobert and Charlemagne. It consists of a semicircular gallery which surrounds the royal vault. This vault is situated immediately under the choir and the high-altar. When Napoleon destined it for a place of sepulture for himself and family, it was closed by two bronze doors, to which there were three locks, and which could not be opened without an order from the hand of Napoleon. These doors have been removed, but still remain at the entrance, which is now closed by two slabs of black marble surmounted by the royal arms and a crown. The entrance by which the bodies are lowered into the vault is in the nave on the right of the choir. The walls are cased with black marble and ornamented with stone pilasters; the pavement is of white and black marble; the coffins, covered with black or violet coloured velvet, with ornaments of gold or silver, are placed upon iron bars. In the royal vault are deposited the remains of Louis XVI and Marie Antoinette his queen; Louis XVIII; madame Adelaide and madame Victoire, daughters of Louis XV, who died at Trieste; the duke of Berry, and two of his children. In a vault contiguous, closed by an iron railing, is seen the coffin of the prince de Condé, who died in 1817. It was placed there by special permission of Louis XVIII.

On entering the subterranean church by the door on the left, we see near the entrance a bas-relief of the third century and a piece of Roman mosaic work. Here are monuments of the kings of the first race, namely, statues of Clovis I, Clotilde his queen, and Clovis II; figures cut in stone of Childebert, Clotaire II, Thierry III, and Chilperic II; and a figure of queen Fredegonde in mosaic-work. Proceeding, we find monuments of the princes of the second race, viz., the marble sarcophagus in which Charlemagne was interred at Aix-la-Chapelle; a marble statue of that monarch; five statues

in stone of Louis I, Charles II, Louis II, Charles III, and Charles IV; and cenotaphs (some of them with statues) of Charles Martel; Pepin-le-Bref and queen Berthe; Carloman, son of Pepin; Louis and Carloman, sons of Louis-le-Bègue; and Eudes, king of Paris. Next come the monuments of the third or actual dynasty, consisting of cenotaphs, with one or two statues in stone or marble. The following is their order: Hugues Capet; Robert-le-Pieux, and Constance d'Arles, his queen; Philippe, son of Louis VI; Constance de Castille, queen of Louis VII; Henry I; Louis VI; Philippe-Augustus; Louis VIII. The chapel of St.-Louis is very remarkable: it contains figures and busts which are painted and gilt; the busts are: St.-Louis and Marguerite his queen; and the statues, the count de Nevers and Robert de Clermont, his two sons. The other cenotaphs are those of queen Blanche; Louis and Jean, sons of St.-Louis; Philippe-le-Hardi; Charles, king of Sicily, brother of St.-Louis; Louis, son of the count d'Alençon; Philippe d'Artois, and Marguerite, his daughter; Philippe-le-Bel; Louis X; king John, an infant; Louis, brother of Philip-le-Bel; Blanche, daughter of St.-Louis; Philippe-le-Long; Charles-le-Bel; Charles, grandson of Philippe III; Jeanne de Navarre, daughter of Louis-le-Hutin; Charles d'Alençon, brother of Philippe VI; Philippe VI; king Jean-le-Bon; Marie d'Espagne, wife of Charles de Valois; Jeanne, widow of Charles-le-Bel; Blanche, daughter of Philippe de Valois; Jeanne de Bourgogne, queen of Charles V; Charles V; Marguerite, daughter of Philippe-le-Long; Blanche, daughter of Charles-le-Bel; Blanche, second daughter of Philippe de Valois; Charles VI, and Isabeau de Bavière his queen; and Charles VII, their son.

Formerly the monks of the abbey of St.-Denis were charged to watch and pray near the tombs of the kings of France. To supply their place Louis XVIII, by an ordonnance of December 23d, 1815, founded a chapter, consisting of the grand almoner of France under the title of *primicier*; 10 canon-bishops and 24 canons of the second order, including six dignitaries. The king's chief almoner is also a canon of the order of bishops;

and the king's ordinary and quarterly almoners, the grand almoner's vicar-general, and the superior of the clerks attached to the chapter, are canons of the second order. Two solemn commemoration services, in which the utmost pomp is displayed, are performed annually in this church, the one on the 21st of January for the repose of the souls of Louis XVI and Marie Antoinette; and the other on the 16th of September, the anniversary of the death of Louis XVIII.

Opposite the royal vault is an expiatory chapel, originally planned by Napoleon but executed since the restoration. It contains three altars, and the names of all the princes whose tombs were violated, are inscribed in gold letters on black marble tablets on each side.

The ancient abbey of St.-Denis, which had been rebuilt a few years before the Revolution, is now occupied as a *Maison royale d'Education de l'ordre royale de la Légion-d'Honneur*, which has two dependencies; one in the rue Barbette, Paris, and the other in the Hôtel-des-Loges, forest of St.-Germain. This institution was founded by Napoleon in 1809, for the gratuitous education of the daughters of such members of the Legion of Honour as had limited pecuniary resources, or who had fallen in battle. The chief house was originally at Ecouen, under the superintendence of the celebrated madame Campan, and had four dependencies. Upon the restoration, the chief house was established at St.-Denis, the dependencies were limited to two, the regulations were modified, and the three houses placed under the direction of a religious community named *congrégation de la Mère de Dieu*. These houses are under the control of the grand chancellor of the Legion of Honour, who presents the pupils to the king for nomination. The number of gratuitous pupils is fixed at 400, besides which 100 boarders are admitted. At the head of the house is a lady called *la surintendante*, who has under her orders seven *dames dignitaires*, 10 ladies of the first class, 36 of the second class, and 20 novices. All the ladies of this house wear lions according to their rank.

The road leading to St.-Denis is planted with a



PALACE OF ST GERMAINS.

double row of trees on each side, and is intersected by a canal over which there is a bridge. The town was once fortified, and some remains of the fortifications may still be seen. St.-Denis contains an extensive brewery, two sugar houses, manufactories of sheet-lead and printed calicoes; a pretty theatre: and an establishment of baths. The parish church is surmounted by a dome. Two buildings, the one formerly a convent of Dames Annonciades, and the other a convent of Dames Ursulines, are now used as store-houses for corn and flour. Beyond the town, on the road leading to Montmorency, fine and extensive barracks are seen on the left.

There are three considerable fairs at St.-Denis. The most frequented is that called the *Landit*, which opens on the Saturday or Wednesday nearest the 11th of June, and lasts a fortnight. The second begins on the 24th of February, and lasts also a fortnight; the third on the 9th of October, and lasts nine days. The parochial fête is the Sunday after St.-Denis's day (October 9th). The number of the inhabitants is 5,000.

An island on the Seine, called *l'île d'Amour*, has a very picturesque appearance, and is famous for excellent craw-fish; a great number of *restaurants* and *guinguettes* are established upon it, which are much frequented on Sundays. Conveyances:—12, rue du faubourg St.-Denis; the entrance of the rue d'Enghien; and the porte St.-Denis.

ST.-GERMAIN-EN-LAYE

Is a neat town of about 12,000 inhabitants, situated on the high road to Caen, five leagues west of the capital. In ancient times Paris was surrounded by vast forests, of which several portions still remain. That called *Sylva Lida*, in the time of Charlemagne, was one of the most considerable. From this forest (*laye*) the town of St.-Germain, thus called after St.-Germain, bishop of Paris in the fifth century, derives an addition to its name. The early kings of France had a mansion at St.-Germain, which was built by king Robert, and where Louis-le-Jeune resided in 1143; but it was Fran-

cis I who chiefly contributed to make it a splendid royal residence, by building a palace. Henry II, Charles IX and Louis XIV were born at St.-Germain. Henry II took great delight in this palace, as did his son Louis XIII who died there in 1643. After the death of his mother, Anne of Austria, Louis XIV, who never liked Paris, fixed his residence at St.-Germain. He made great alterations and additions to the palace and gardens, and completed the magnificent terrace begun by Henry II. It is half a league in length, and nearly one hundred feet in breadth; it is shaded by stately trees and commands a magnificent view. Louis XIV quitted St.-Germain for Versailles; and when madame de Montespan succeeded in his affections to madame de la Vallière, he gave the latter the chateau of St.-Germain for her residence. It afterwards was occupied by James II, king of England, who kept a kind of court there for ten or twelve years, till he died, September 16th, 1701. Under Louis XV and Louis XVI the palace of St. Germain was abandoned. During the Revolution it was converted into barracks, and Napoleon established in it a military school for training cavalry officers. At present it serves as an hotel for one of the companies of the king's body guards (*compagnie de Luxembourg*.)

Very little of the original internal decorations of the palace remain, but the position and extent of the various apartments of Queen Anne of Austria, Louis XIV and madame de la Vallière are pointed out by the porter, who shows the building to strangers, and particularly a trap door in the ceiling of the chamber of madame de la Vallière, through which the king, to avoid the vigilance of his mother, who was much opposed to his intercourse with that lady, used to descend from the roof to visit her. A large portion of the rooms occupied by James II are still to be seen, particularly his bedchamber and a small private chapel adjoining. None of the furniture is left, but there is a sufficiency of the pannelling and its gilded mouldings to convey an idea of the style of decoration at the periods when the chateau was in its splendour. The views from the roof are very fine and interesting. The chapel is worthy

of notice ; although it was for some time suffered to fall into decay, it has been restored at a great expense within a few years, and is now one of the most elegant buildings of the kind in France. The ceiling and walls were originally painted and ornamented by Le Sueur. The gilding is now superb ; the windows contain some fine specimens of painted glass, and over the altar is a good copy of one of Poussin's best pictures. The chapel is indebted for much of its magnificence to Louis XIV.

On the *place d'Armes*, fronting the palace, a new church has been erected. The portico is of the Doric order, and has a handsome appearance, but is of dimensions too large for the body of the building, which seems lost behind it. The interior is light and handsome, divided into three aisles by columns of the Ionic order. The high altar is elegantly adorned ; there are some very good paintings, and the pulpit is finely carved and richly gilt. In the corner, on the right of the entrance, is a tablet to the memory of James II, on the spot where a superb monument, now executing by the command and at the expense of king George IV, is to be erected.

The only house worthy of observation at St.-Germain, besides the chateau, is the Hôtel de Noailles, which is remarkable for its elegant architecture and magnificent garden. It is now used as barracks for a company of the king's body guards (*compagnie de Noailles*). The principal branch of commerce at St.-Germain is that of leather, the tanneries being numerous and employing a great number of workmen. The theatre is neat, and the Parisian actors perform in it occasionally. At the foot of the hill, near the river, is a mineral spring. The elevated position of St.-Germain renders it salubrious, though in winter the air is rather keen. Many English families have residences here, and as, in addition to the conveniences of several schools for both sexes besides the Royal College, a clergyman of the church of England performs divine service regularly in a chapel appropriated to that purpose, the number of English may be expected to increase.

Two annual fairs are held in this town ; one called

fête de St.-Louis, the other *fête des Loges*. The first takes place at the entrance of the forest, near the gate of Poissy, on the Sunday after the 25th of August, and lasts three days. The second, which also lasts three days, begins on the first Sunday after the 30th of August, and is held near the *château des Loges*, a house dependent upon the *maison royale de St.-Denis*.^{*} This fair being held in the midst of the forest has a pleasing and picturesque appearance, particularly at night. It is nearly as much frequented as that of St.-Cloud.

The forest is the largest near Paris, and one of the finest in the kingdom; it is said to contain 8000 acres, and is entirely surrounded by walls. It is traversed by good roads, and abounds in stately trees, the timber of which is reckoned the best brought to Paris. In the centre is a rendezvous for the chase called *château de la Muette*. In order that strangers may not lose themselves in the forest, guide posts have been placed at different points to direct them in their excursions. Crosses also are met with at various places, which have been planted in commemoration of certain events, or for other causes now unknown. A great number of stags, deer, roebucks and wild boars, as well as small game, are preserved here for the royal hunt. There is also a pheasantry, surrounded with walls, and sown with buckwheat. The administration of the forest consists of a captain, a lieutenant, a sub-lieutenant, a chief game-keeper, horse and foot rangers and porters. The soil of the forest is in general similar to that of the bois de Boulogne. Conveyances:—2 and 18, rue de Rohan, and place Louis XVI, at the foot of the bridge.

ST.-GRATIEN,

Situated a little below the village of Montmorency, three leagues and a half north of Paris, upon the Pontoise road, is remarkable for its chateau, in the midst of a park of about five hundred acres, containing a magnificent piece of water. This chateau belonged to the cele-

^{*} See page 690.

brated marshal Catinat, one of the greatest generals of Louis XIV, who died there in 1742, and was buried in the church. The country round St.-Gratien is extremely varied and picturesque. Conveyances:—50 and 51, rue du faubourg St.-Denis.

ST.-MANDÉ.

This village consists principally of a long street parallel to the wall of the forest of Vincennes. It is about half a mile from the barriers of Paris, and its houses are for the most part country seats of the Parisians. There are also a considerable number of *guinguettes* to which the lower classes of the capital flock on Sundays. *Fête*:—the Sunday after St. Peter's day (June 29th). Conveyances:—18, rue des Tournelles; 23, rue du Bouloy; 33, rue Coquillière; and place de la Bastille.

ST.-MAUR.

A celebrated village, which some antiquaries suppose to have been founded by Julius Cæsar. It owes all its glory to an ancient Benedictine abbey, famed for the regular and meditative life of its monks. The celebrated Rabelais, afterwards rector of Meudon, was a monk in this convent, and is said to have composed there a great part of his *Pantagruel*. The library, the finest and the most extensive of those times, now forms a part of the king's library, at Paris. Near St.-Maur, before the Revolution, was one of the most magnificent châteaux in the environs, which had successively belonged to the bishop of Paris, Catherine de Medicis, and the princes de Condé. Having been sold as national property, it was demolished. It was at St.-Maur that the first essays in comedy were made by the *Confrères de la Passion*, in the reign of Charles V. This village has still many pleasant country seats. It is two leagues and a half south-east of Paris. The soil is bad and unproductive. *Fête*:—the Sunday after St. John's day (June 24th). Conveyances:—25, rue du faubourg St.-Denis; 13, rue de l'Egoût-St.-Paul; and place de la Bastille.

ST.-MAUR (PONT DE).

This village, two leagues and a half from Paris, at the south-east extremity of the bois de Vincennes, owes its origin and name to a bridge over the Marne, which existed as early as the 12th century. In 1811 a canal was begun at a short distance below the bridge. The Marne here forms, by its windings, a kind of peninsula, which, from pont de St.-Maur to Charenton, is scarcely half a mile broad, while the windings of the river form a course of full eight miles. The navigation in this long circuit being very difficult and dangerous, particularly in winter, was the occasion of undertaking the canal. This very curious canal, or rather tunnel, terminating in a vast basin, is almost entirely cut out of the solid rock, and is arched over with a vault of stone 30 feet in height. It is 30 feet in breadth and has a towing path 10 feet wide. This canal, with the basin, is capable of containing a thousand boats. *Fête* :—the Sunday nearest St. Laurent's day (August 10th). Conveyances :—25, rue du faubourg St.-Denis, and place de la Bastille.

ST.-OUEEN.

A league and a half north of Paris, on the left of the road leading to St.-Denis. It appears that at a very remote period the kings of France had a palace in this village.

The chateau of St.-Ouen will ever be celebrated in history for the events which took place there in 1814. It was here that Louis XVIII stopped on the 2d of May, previous to his solemn entry into Paris. The same evening he issued a proclamation promising to give a free constitution to the nation. The next morning, at eleven, the king left the chateau, in an open carriage drawn by eight horses, in which were also the duchess of Angoulême, the prince de Condé, and the duke of Bourbon, and entered Paris amidst an immense concourse of people. The chateau, which was built in 1660, under the direction of the architect Le Pautre, being offered for sale in 1816, was bought by Louis XVIII, who, after finishing and furnishing it, presented it to madame la. Several other houses at St.-Ouen are worthy

of notice. One formerly belonging to the duke de Nivernois is remarkable for its fine gardens and running waters. Another, built in 1743 for the duke de Rohan, and subsequently occupied by the minister Necker, was bought at the Revolution by a rag-gatherer (*chiffonnier*), and is now the property of a banker. The house of M. Ternaux, of a plain and noble style of architecture, is believed to have been built on a spot where king Dagobert had a palace. Here may be seen some remarkably fine Thibet goats, whose wool is employed in the manufacture of the beautiful shawls and other articles for which the firm of Ternaux and Co. is so celebrated. This seat possesses a number of *silos*, or subterranean storehouses, for the preservation of corn, which, after being kept in them for several years, is found as fresh and good as though recently gathered in. Towards the end of May or the beginning of June, some of these *silos* are opened annually in the presence of a great number of persons, notice of the day being given to the public, who are invited to attend. The proximity of the canal of St.-Quentin renders St.-Ouen of some importance in a commercial point of view, particularly since a *gare* or basin for the reception of boats and lighters has been formed. A considerable fair is held at St.-Ouen on the 24th of August, and two following days. *Fête* :—the first Sunday after August 25th. Conveyances :—7 rue du Petit-Reposoir, near the place des Victoires, and 12, rue du faubourg St.-Denis.

SCEAUX,

Successively called *Sceaux Colbert*, *Sceaux du Maine*, and finally *Sceaux Penthièvre*, after the different proprietors of the chateau, is a large village two leagues and a quarter south of Paris. The church, which is neat and elegant, particularly the porch, was built in 1677, by Colbert, who also erected a most magnificent chateau, with an immense park laid out by Le Nôtre. In 1700, this estate was purchased by the duke du Maine, son of Louis XIV and madame de Montespan, after whose death it passed into the hands of the duke

of Penthievre. At the Revolution the chateau and park were sold as national property, and the chateau demolished. The mayor of Sceaux and some other persons associated and bought the part called the *orangerie*, which they converted into a place of amusement. Every Sunday, from the 1st of May to the 1st of November, there is a *bal champêtre* in this ancient garden of Colbert, which is much frequented, and is without exception the prettiest near Paris. The weekly cattle market, called *Marché de Sceaux*, is held on the road leading from this place to Bourg-la-Reine. *Fête*:—the first Sunday after June 24th. Conveyances:—11, impasse Conti, and 10, place St.-Michel.

SÈVRES.

This large village, two leagues west of Paris, is situated on a hill on the high road leading to Versailles, and is one of the most ancient in the environs of the metropolis, it being known to have existed in 560. A fine new bridge of stone was begun in 1812, and was nearly terminated when, in 1815, an arch was blown up to prevent the passage of the enemy. It has since been finished, and forms a fine entrance to the village. At a short distance from the bridge, on the right, two elegant pavilions, with iron gates between them, afford an entrance into the park of St.-Cloud.

The village of Sèvres is principally celebrated for its magnificent manufactory of porcelain. This establishment was formed in the château de Vincennes, in 1738, by the marquis de Fulvy, governor of the chateau. In 1750, the farmers-general having purchased the manufactory, resolved to transfer it to Sèvres. To this effect they erected a spacious edifice upon the left side of the road. It was finished and the manufactory transferred there in 1755. Louis XV, at the solicitation of madame de Pompadour, bought it of the farmers-general in 1759, and since that period it has formed part of the domains of the crown. The manufactory of Sèvres is a handsome building, and contains a museum consisting of a complete collection of foreign China, and

the materials used in its fabrication; a collection of the China, earthenware, and pottery of France, and the earths of which they are composed; and a collection of models of all the ornamental vases, services, figures, statues, etc., that have been made in the manufactory since its first establishment. These models and specimens, which comprehend every kind of earthenware, from the coarsest pottery to the finest porcelain, are arranged in the following order: 1, Etruscan vases, antique pottery, Grecian, Roman, and Gallic; 2, foreign earthenware, delf-ware, and stone-ware. Here may be seen some delf-ware of the 15th century, the first that was varnished; 3, French earthenware, delf-ware, and stone-ware; 4, an interesting representation of the fabrication of porcelain, from the formation of the clay to the finishing. This closet also contains a specimen of every defect to which porcelain is liable. A cup not weighing more than if it was of pasteboard is particularly entitled to observation; 5, porcelain of China, Japan, and India; 6, porcelain of the different manufactories of France, with a progressive table of the qualities and prices to the present day; 7, porcelain of Piedmont, Tuscany, Prussia, Brunswick, Venice, Lombardy, and other Italian towns; 8, porcelain of England, the Netherlands, Spain, Portugal, Saxony, Austria and Bavaria; 9, this closet contains specimens relating to the colouring of porcelain, glass, and earthenware, and of the defects to which it is liable. An aigrette in pink, white, and green glass, of the greatest beauty, should not escape observation.

In the library attached to the establishment there are about two hundred volumes, with figures, consisting of travels, descriptions, etc., for the use of painters. The room is ornamented with a considerable number of statues and busts, after the antique.

The porcelain originally manufactured at Sevres, called *porcelaine tendre*, was a composition of glass and earths, susceptible of combining by fusion. That now manufactured, called *porcelaine dure*, is formed of *kaolin*, from the quarries near Limoges, alkali, sand, saltpetre, and nitre, to which, when in a state of fusion,

clay is added. It requires a great fire to be hardened.

What is called *biscuit de Sèvres* is this substance not enamelled. The paintings are executed upon the porcelain after it is hardened, and it then requires only a slight degree of heat to fix the colours and enamel. The director of the manufactory has successfully applied the pyrometer to the firing of porcelain after it has been painted. The pyrometer is a kind of steel-yard with a needle placed at the extremity of a bar three feet in length. In the middle of this bar is a tube containing twenty-nine inches of porcelain and seven inches of silver. That end of the bar at which the silver is placed is introduced into the oven in which the porcelain is to be fired, and the heat by dilating the silver sets the needle in motion by means of a wheel at the extremity of the bar, and this shows the degree of heat required. In firing of porcelain wood alone is employed. An ingenious method has also been discovered of printing the patterns upon porcelain, by which the execution is more perfect, and is effected in much less time. The beautiful blue known by the name of *bleu de Sèvres*, the manner of obtaining which was supposed to be entirely lost, was re-discovered by the director M. Brongniart, who likewise applied himself with the greatest care to find out the art by which the beautiful glass in ancient church windows was coloured. His exertions were crowned with success. In one of the show-rooms may be seen a beautiful Sappho; and in the museum some other pieces which in colour equal the ancient specimens, except the red, which yet remains undiscovered. The workmanship of the royal manufactory of Sèvres is much more highly finished than that of any manufactory in France, notwithstanding the same substance is used. The white porcelain is higher in price than that of any other manufactory, on account of the exquisite and difficult shapes of the articles. The painters of the manufactory of Sèvres are of the first merit, and the principal artists of the French school take pleasure in giving counsel to the painters of Sèvres.

The number of workmen exceeds 150. The expenses,

which are paid by the Civil List, amount to 250,000 fr. or 300,000 fr. a year, but the receipts are equal.

The show-rooms of this manufactory, which contain a splendid assortment of rich and costly articles, are open daily to strangers, who may purchase any articles they please. During the fête of St.-Cloud an exhibition of the productions of the manufactory takes place in the show rooms, which are thrown open to the public for three days. An exhibition is also made every year at the Louvre, when the king selects such objects as he thinks proper, for which the price fixed is paid. Presents to foreign princes and ambassadors are also manufactured here. One of the most splendid vases ever manufactured at Sèvres was presented by Charles X to the duke of Northumberland, who attended his coronation as the representative of George IV. There is a dépôt of articles for sale, at No. 18, rue de Rivoli, Paris, which is well worthy of a visit. Connected with this establishment is a school to encourage the art of painting on glass.* Applications for visiting the work-shops must be addressed to *Monsieur le Vicomte de la Rochefoucault*, No 119, rue de Grenelle St.-Germain.

The church of Sèvres dates from the 13th century, but a considerable part is of modern construction. Behind the manufactory, upon an eminence, is a small house in a fanciful style, called *le Pavillon de Lully*, in which that great master in music composed a part of his works.

The valley of Sèvres is bordered on both sides by numerous quarries; but good stone is scarce. *Fête*:—the Sunday after June 24th. Conveyances:—2 and 4, rue de Rivoli; 6 and 20, rue de Rohan; and place Louis XVI, at the foot of the bridge.

SOISSY-SOUS-ÉTIOLLE.

A village in the department of Seine and Oise, seven leagues south of Paris, agreeably situated on a gentle declivity on the right bank of the Seine. The view of

* See page 452.

the magnificent châteaux, particularly the one purchased by M. Aguado, called Petit-Bourg, and richly cultivated hills on the opposite bank, form a most delightful landscape. This village and its vicinity rank high, from the numbers and respectability of their gentry; and their proximity to the forest of Senart renders it a sporting country. A little beyond Soissy, on the left, are two châteaux, one of which belonged to the celebrated Duhamel, president of the tribunal of commerce of Corbeil, and the other to Normand d'Etiolle, husband of the famous madame de Pompadour. The river may be crossed in a ferry, and numbers are seen waiting for the arrival of the steam-boat which plies between Paris and Montereau. *Fête*:—15th of August. *Conveyances*:—Fourniquet-St.-Jean, facing the Hôtel-de-Ville, and 27, rue Geoffroi-Lasnier.

STAINES,

A village about three leagues north of Paris, is celebrated for its magnificent château, and fine park and gardens. *Conveyances*:—51, rue du faubourg St.-Denis, and rue d'Enghien.

SURESNES,

A village at the foot of Mont-Calvaire, two leagues west of Paris, was formerly famous for its wines. It is remarkable for the crowning of the *Rosière*, which takes place there on the Sunday after St. Louis's day, (August 25th). According to the foundation, the rector is to select, after vespers, three of the village girls, above eighteen years old, most distinguished for their good conduct; and is to make his choice known to the *syndics* and *marguilliers* of the parish. The latter assemble about six in the evening, and proceed to the election of the *Rosière*, by ballot. The fortunate girl is crowned with a garland of roses, and receives 300 francs, after which a ball is given. *Conveyances*:—331, rue St.-and place Louis XVI, at the foot of the bridge.



PALACE OF VERSAILLES.

VAUGIRARD.

This large village, contiguous to the walls of Paris, is much frequented by the labouring classes on Sundays, and therefore abounds with *guinguettes*. The quarries of Vaugirard present the following strata:—first, 18 beds of calcareous and argillaceous *marl*, forming a mass about nine French feet in thickness; then, strata of coarse limestone, containing *lucines*, *cerites*, and *milliolites*, in prodigious numbers; immediately below a red stratum, almost solely composed of *cerites*, is a layer of *marly limestone*, with numerous impressions of leaves; this is between two strata, which contain a similar species of marine shells. The whole of the strata are of limestone, containing a great variety of fossil shells. Conveyances:—6, rue Christine; 39, rue Mazarine; and 26, rue Dauphine.

VERSAILLES.

This large handsome town, formerly a part of the province called l'Île-de-France, and of the diocese of Paris, is situated at four leagues from the capital. It is the chief town of the department of the Seine-et-Oise, the see of a bishop, and the seat of a prefecture, and three tribunals, namely, a court of criminal justice, a tribunal *de première instance*, and a tribunal of commerce: it also possesses a royal cavalry school, an agricultural society, and a college.

The earliest notice of this place is in a charter, granted in 1037, by Odo, count de Chartres, in which one of the witnesses is styled *Hugo de Versaliis*. It continued a mean village till the reign of Louis XIII, who built a hunting-seat there. The attachment of Louis XIII to this residence induced many of his courtiers to build houses near it, but it was not till the reign of Louis XIV that Versailles became remarkable. When that prince had determined to build a sumptuous palace, he wished also to have a town to correspond with it. He therefore gave great encouragement and granted many privileges to those who built houses at Versailles; so that in a few years a magnificent town arose. At the

Revolution, the population of Versailles was computed at 100,000 souls, but at present it does not contain 30,000 inhabitants.

The palace of Versailles was begun by Louis XIV, in 1664, and finished in 1702. The gardens and park were laid out by Le Nôtre. Beyond the gardens he formed a second enclosure, which is called the little park. Its circumference is about four leagues. At the extremity of the little park, Le Nôtre established a third enclosure, which is 20 leagues round, including the sinuosities, and contains several villages. The money expended by Louis XIV, in forming this splendid residence and its dependencies, is computed at between 30 and 40 millions sterling! This profusion was one of the causes of the misfortunes which clouded the end of his long reign, and contributed to hasten the progress of the Revolution. According to some authors, this monarch destroyed the accounts of the enormous sums which he squandered on this structure, in order to conceal the expense from his cotemporaries and posterity.

PLACE D'ARMES.—This *place* is in front of the palace, and in shape is a kind of truncated triangle, the greatest breadth of which is about 260 yards; it is formed by the three great avenues de Paris, de Sceaux, and de St.-Cloud, which open into it. The king's stables are in the *place d'Armes*, immediately opposite the palace, and, except the latter, are the finest buildings in Versailles. They form two separate structures on each side of the avenue de Paris, and are considered the *chef-d'œuvre* of Mansard. They present, at the bottom of courts inclosed with handsome iron railings, two immense fronts in the shape of a horse-shoe, each having in the centre a lofty gateway, ornamented with trophies in bas-relief, and surmounted by a pediment, in the tympanum of which are three horses' heads in stone; above this is a second pediment, with the arms of France supported by two figures of Fame. From the extremities of the front two wings proceed and join the iron railing. The stabling is sufficient for 900 horses. The houses in the *place d'Armes*, being irregular, deprive it of much of its beauty; its defect is further augmented by a series of sheds,

in the form of ugly tents, pitched in the *place*, which are occupied as a guard-house, etc. Orders have been given for the erection of an equestrian statue of Louis XIV, in bronze, in the *place d'Armes* ; with the inscription—*La France à Louis XIV.*

GRAND COURT.—This court is separated from the *place d'Armes* by an iron railing 351 French feet in length, which is terminated by two groups in stone representing victories of the French, the one over the Empire by Marsy, and the other over Spain, by Girardon. The central gate is remarkably splendid, being surmounted by the arms of France, and a crown, which, as well as the lance-heads of the palisades, are richly gilt. The court is skirted by two piles of building of simple architecture, originally intended for the king's ministers. Beyond these are two pavilions ornamented with columns of the Corinthian order, and pediments in which are the arms of France supported by Justice and Religion. These buildings being executed in stone produce an unhappy effect with the red brick front and wings, remains of the hunting seat of Louis XIII, and at the same time, from the situation in which they are placed, they at once hide the chapel from the view, and mask the fine prospect from the court, which would otherwise be afforded by the avenues de St.-Cloud and de Sceaux. The court was formerly divided into three parts by two intermediate rows of palisades, which were destroyed at the Revolution, the first being called *la grande cour*, the second *la cour royale*, and the third *la cour de marbre*. The latter, although no longer separated by palisades, may still be considered as a separate court, as it is ascended by five steps, and is entirely paved with black and white marble.

FRONT TOWARDS THE COURT.—This front has only seven windows in its breadth, and the two wings contiguous are built of brick, in the style of the 16th century, and in an architectural point of view, present a mean appearance ; but viewed as a whole with the stone buildings on each side they have a theatrical effect, particularly as the wings are placed in a slanting direction, so that the court gradually diminishes in breadth and has

its narrowest part at the front. The structure is crowned with balustrades and sculpture richly gilt, and ornamented with vases, trophies, busts, statues and groups. A balcony of white marble is supported by eight Doric columns of beautiful coloured marble. The busts, nearly all of white marble, and either antique or imitations of the antique, are 80 in number, and placed on brackets between the windows. The statues and groups mixed with vases and trophies which crown the balustrades, are, beginning on the right:—Riches, by Marsy; Justice, by Coysevox; Pallas, by Girardon; Prudence, by Massou; Diligence, by Raon; Peace, by Regnaudin; Europe, by Legros, and Asia, by Massou, in one group; Fame, by Lecomte; Victory, by l'Espinola; Africa, by Lehongre, and America, by Regnaudin, in one group; Glory, by Regnaudin; Authority, by Lehongre; Riches, by the same; Generosity, by Legros; Force, by Coysevox, and Plenty, by Marsy. The two recumbent figures which form a kind of pediment in the pavilion of the front are the God of War, by Marsy, and Louis XIV, under the figure of Hercules, by Girardon. The clock which they appear to support is merely a dial-plate destined to mark the hour of the last king's death.

The chapel, which is seen in passing from the court to the garden, is attached to the palace on the west and the north, so that the only parts visible are the southern side and the eastern extremity. It is ornamented with fluted Corinthian pilasters, with sculpture formerly gilt and groups in stone. The balustrade which surrounds it is crowned with 28 stone statues, nine feet in height, representing the 12 Apostles and several Fathers of the Church.

FRONT TOWARDS THE GARDEN.—This front, called also *la façade neuve*, presents a large projecting mass of building with two immense wings, and, including the three sides of the projecting body, is 1800 French feet in length. It consists of a ground floor, a first floor, and an attic, lighted by 375 glass doors and windows. This structure has been justly criticised for the immense pro-

section of the central mass, the disproportionate length of the wings, the want of proportion between its height and its length, its monstrous uniformity, and the fantastical or rather barbarous capitals of the pilasters of the attic. The balustrade which crowns the edifice was formerly surmounted by vases and groups, which have been destroyed by time. Along the immense length of this façade there is no pediment, no pavilion or other variety to break the monotony, except peristyles of Ionic columns which decorate it from distance to distance, with a sort of uniformity. These peristyles are 15 in number, namely three in the front and three on each side of the projecting mass and three in each of the wings, without reckoning those which adorn the ends of the wings. The total number of columns forming the peristyles is 86, and above the cornice which they support is the same number of stone statues. A few statues may also be observed in niches. Those above the peristyles of the front of the central building represent Apollo, Diana, and the twelve months of the year, and the two in niches beneath are Nature and Art. The others represent Divinities and Nymphs, Virtues and the Arts. A great number of these figures are mutilated. The arched windows are ornamented with well executed bas-reliefs, but their great distance prevents them being distinctly seen.

INTERIOR.—To visit the apartments the stranger should enter the gate near the chapel, proceed down the corridor to the right and take the first staircase on the left; this leads to an upper corridor, at the extremity of which on the right the apartments are situated. The apartments are most superbly decorated, but the visitor will be greatly surprised at finding that none of them are furnished. Some of the rooms are covered with costly marble of various colours; some are of wainscotting enriched with gilding; and the walls of others having been deprived of their ornaments, their nakedness is concealed by pictures from the pencils of distinguished artists. These pictures, however, being frequently removed and others substituted in their place, we shall

not attempt a description of them, but confine our notice to the numerous works of art that are permanent, taking the rooms in the order in which they are shown.

THE VESTIBULE is paved with marble, and contains bas-relief, by Puget, representing Alexander before the tomb of Diogenes.

The Chapel was begun in 1690, and finished in 1711. Voltaire considers it of ill proportions, and ridiculous in length. He says—

Ce colifichet fastueux,
Qui du peuple éblouit les yeux
Et dont le connoisseur se raille ;

but it certainly forms altogether a magnificent and splendid work of art, which cannot be seen without admiration. It was the last work of the celebrated architect Jules Hardouin Mansard. This chapel is forty-four yards in length without the walls ; it is decorated with sixteen Corinthian columns, and twenty-two half columns, and is lighted by 34 windows. The pavement is of costly marbles of different colours, divided into compartments and wrought in mosaic work. The balustrades of the galleries are of beautiful marble and the balusters of bronze gilt. The vaulted ceiling is covered with paintings. In the central compartment is seen the Eternal Father seated upon clouds and surrounded by angels, by Antoine Coypel. That above the high altar represents Christ rising from the dead, by Lafosse ; and that of the opposite extremity, the Descent of the Holy Ghost, by Jouvenet. Above the organ is seen a concert of angels in three groups, and above the side galleries are the twelve Apostles by the two Boulongues. The other figures are the four Evangelists, St.-Louis and Charlemagne, in camaieu, by Antoine Coypel. Between the upper windows are 12 prophets who predicted the coming of the Messiah, by Coypel. The chapel of the Virgin on a level with the galleries should not escape attention. The paintings are *chefs-d'œuvre* of Boulongue, junior, particularly that of the ceiling which represents the Assumption. In the pendentives are angels bearing attributes of the Virgin ; the altar piece is

the Annunciation, and beneath it is a beautiful bronze bas-relief of the Visitation, by Coustou. Contiguous to this chapel is the altar of Ste.-Theresa, decorated with a painting, by Santerre, of Ste.-Theresa pierced by an angel with a miraculous arrow which fills her with divine love; and a bas-relief representing her death. Before the stranger quits the gallery, he should notice in the royal pew two admirable bas-reliefs, viz., the Circumcision, by Poiriet; and Christ in the midst of the Doctors, by Coustou.—In the aisles beneath the galleries are seven chapels or altars ornamented with costly marbles, gilding, bronze bas-reliefs and pictures, namely: 1, that of Ste.-Adelaide: a bas-relief of Ste.-Adelaide making presents to St.-Odillon, abbot of Cluny, when taking leave of him, by Adam, senior; 2, that of Ste.-Anne: a bas-relief of Ste.-Anne teaching the Virgin to read, by Vinache; 3, that of St.-Charles Borromeo: a bas-relief of St. Charles imploring God in a solemn procession to stay the plague which desolated Milan, by Bouchardon; 4, that of the Sacred Heart: a beautiful chapel covered with marble. Opposite it is seen a picture, by Sylvestre, of Christ washing the feet of his disciples. Here formerly was a superb crucifix, sent by Augustus, king of Poland, to his son-in-law the dauphin, father of Charles X, but which was presented by Napoleon, after his coronation, to Pius VII; 5, that of St. Philip: a bas-relief in bronze of the martyrdom of St. Philip, by Coustou, according to some, or Adam, senior, according to others; 6, that of St.-Louis: a picture in which St.-Louis is seen dressing the wounded after the battle of Massouri, by Jouvenet; and a bas-relief representing that monarch serving the poor at table, by Poiriet; 7, that of Ste.-Victoire: a most beautiful bas-relief, in which the saint appears suffering herself to be massacred rather than offer sacrifice to Jupiter. The high altar does not correspond in richness with the rest of the chapel; its form is simple; the two adoring angels, the halo, the mysterious triangle, and the cherubim in bronze gilt, are by Coustou. The organ is considered, in respect of execution and ornaments, one of the finest in France. The persons who show the

palace to visitors are accustomed to conduct them into the gallery only; but to form a full idea of the magnificence of the chapel, they should descend into the body of it. Those who have the opportunity would do well to attend divine service, when a complete view of it may be obtained.

SALON D'HERCULE.—This saloon derives its name from its magnificent ceiling, representing the Apotheosis of Hercules, by Lemoine. It is one of the largest compositions in existence, its dimensions being 64 feet by 54. It contains 142 figures divided into nine groups, in which the gods and goddesses, distinguished by their characteristic attributes, appear without confusion. Hercules is seen approaching with modesty the youthful Hebe whom Jupiter offers him for a wife. In front of the entrance is a magnificent painting, by Paul Veronese, of Christ at the house of Simon the Pharisee, when the woman who was a sinner washed his feet with her tears, and wiped them with her hair. This magnificent picture, which contains 43 figures, was in the convent of the Servites at Venice. The monks refused to sell it, notwithstanding the large sum offered for it by Louis XIV; but the Venetian senate took it from them by force, and made a present of it to the king. Over the chimney-piece is another picture, by Paul Veronese, representing Rebecca receiving from Eliezer the presents of Abraham. This magnificent room is covered with marble, and decorated with 20 Corinthian pilasters, with bases and capitals of bronze gilt, which support a rich gilt cornice ornamented with trophies.

SALLE D'ABONDANCE.—The principal figure in the ceiling, which was painted by Houasse, is Plenty, distinguished by a cornucopia, a golden sceptre, and a crown. Two women near her are allegorical; the one of Egypt and the other of Architecture. The walls, being without ornament, are screened temporarily by pictures.

SALLE DE VÉNUS.—The goddess is seated in a golden chariot, drawn by two doves. She is supported by a swan, and crowned by the three Graces, and her triumph is adorned by the presence of Jupiter, Mars, Neptune, Bacchus, Vulcan, etc. In the corners of the ceiling are

en the most celebrated lovers in history and fable, namely :—Titus and Berenice; Antony and Cleopatra; Jason and Medea; and Theseus and Ariadne. The above are by Houasse. The four other paintings, by Houasse and the other pupils of Lebrun, presented by the king, are :—Nebuchadnezzar, causing the gardens of Babylon to be raised to the height of the mountains of Media; Alexander espousing Roxana; Cyrus causing his army to pass in review before a princess; and Augustus gratifying the Roman people with chariot races in the Circus. The room is covered with beautiful marble, and decorated with marble columns, gilt cornices, and sculpture in profusion. It also possesses two fine perspectives, by Rousseau; and a marble statue of the duke d'Enghien, by Bosio.

SALLE DE DIANE.—This room is likewise richly ornamented with marble, sculpture and gilding. The ceiling, by Blanchard, represents the Goddess of the Chase, seated in the midst of the disc of the moon, in a chariot drawn by two hinds and accompanied by the Hours; a woman holds a net to catch birds, and another the rudder of a ship. In the curves of the ceiling are four pictures, representing Cæsar sending colonies to Carthage; Cyrus, when young, attacking a wild boar; Jason landing at Colchos to carry off the Golden Fleece; and Alexander hunting a lion. The two former are by Audran and the two latter by Lafosse. Over the chimney-piece is a picture, by Lafosse, representing Iphigenia, at the moment when Diana sends a hind to be sacrificed in her stead. Beneath is a small bas-relief in marble, by Jacques Sarrasin, of the Flight into Egypt. Opposite the picture of Iphigenia is one of the Rape of Orythia, by Verdier; and in front of the windows, the fine bust of Louis XIV, in white marble, executed by Bernini.

SALLE DE MARS.—The god appears in the middle of the ceiling in a chariot drawn by wolves. Cyclops are furnishing arms to the Genii of War, who are ready to follow him. In the back ground other Genii are seen overthrowing Saturn and wresting from him his scythe, whilst History is recording the exploits of War, dictated

by Fame. At the extremities of this ceiling, which is by Audran, are two pictures; the one by Houasse represents Terror, accompanied by Fury and Wrath driving forth Fear and Paleness to alarm the Powers of the Earth; the other, by Jouvenet, is Victory supported by Hercules and accompanied by Peace, Plenty and Genii, who sport with laurels and a crown. The naked walls of this room are covered temporarily with pictures; but the magnificent gilt reliefs at the angles emblematical of four conquered nations, should not escape notice. There are also six fine pictures in a maieau, namely, Julius Cæsar haranguing his soldiers; Mark Antony rewarding one of his officers; Alexander Severus, at the head of the Roman army, putting down the rebellion of a legion; a triumph of Constantine. Cyrus reviewing his army; and Demetrius commanding an assault. The first two are by Jouvenet, the next two by Houasse, and the last two by Audran.

SALLE DE MERCURE.—This ceiling was painted by Philippe de Champagne, after designs by Lebrun. Mercury is seated in a chariot drawn by cocks. Behind him is Vigilance under the figure of a woman, accompanied by a crane. He is preceded by Aurora and attended by a group of Genii representing the Arts and Sciences. The four other pictures, likewise by Philippe de Champagne, are:—Alexander the Great presenting animals to enrich the Natural History of Aristotle, his master; the same prince giving audience to the Indian philosophers called Gymnosophists; Ptolemy conversing with the learned, and Augustus receiving at Samos the ambassadors of India, to conclude a treaty of alliance with them, the ambassadors are presenting to Augustus tigers and vessels filled with pearls and coral. This room is extremely rich in gilding, sculpture, garlands, cornices and reliefs, but the naked walls are concealed by pictures placed there *pro tempore*.

SALLE D'APOLLON.—Apollo, under the figure of a child, appears in a chariot drawn upon clouds by four horses, and accompanied by the Four Seasons represented by Flora, Ceres, Bacchus and Saturn. France and Magnificence are seated near the chariot. The pic-

tures on the four sides, are:—Augustus causing a port to be formed at Mycena; Vespasian ordering the construction of the Colyseum at Rome; Coriolanus relenting at the entreaties of his mother and the Roman ladies, and Alexander in conference with Porus, king of the Indies. These four pictures, as well as those in the angles representing Europe, Asia, Africa and America, are by Lafosse. The walls of this room being without ornament, are temporarily covered with pictures, but nothing can exceed the magnificence of the mouldings, reliefs, garlands and gilding with which it is enriched.

SALLE DE LA GUERRE.—The ceiling, which is oval, was painted by Lebrun. It represents France bearing upon a shield the medallion of Louis XIV, to show that it was to him she was indebted for her victories. She is smiting Germany, Holland and Spain, who appear in three pictures in the curves of the ceiling; in the fourth is Bellona in fury, in a chariot drawn by fiery steeds who trample men and armour beneath their feet. Discord follows her, and with her torch sets fire to palaces and temples, whilst Charity, under the figure of a weeping woman clasping an infant in her arms, flees from the presence of the Goddess, at whose feet are scattered consecrated vessels and the balance of Justice. Men in consternation express the terror that is spread afar by the scourge of War. In this room is a fine bas-relief in plaster, by Desjardins, containing an equestrian figure of Louis XIV; and six busts in porphyry with vestments in alabaster, which were bought in Italy by order of Louis XIV. Whether antique or imitations of the antique, they are of beautiful execution and in fine preservation.

GALERIE DE LEBRUN.—This grand gallery is the finest of its kind in the world. With the *Salle de la Guerre*, and the *Salle de la Paix* at the opposite extremity, it occupies the whole of the principal façade of the palace, and is 217 feet in length, 31 in breadth and 40 in height. It is lighted by 17 large arched windows, which correspond with the same number of arcades opposite, that are filled up with looking-glass. The entire gallery, except the parts that are windows or mirrors, is of

marble, painting, or sculpture gilt. Sixty composite pilasters of red marble, with bases and capitals gilt, fill up the intervals between the windows and the arcades, and each of the two entrances is adorned with two columns of the same order. Upon pedestals, in four niches, are statues of Paris, Mercury, Minerva and Venus. The vaulted ceiling was painted along its whole length, by Lebrun. It is divided into nine large and 18 small compartments, in which are represented, under allegorical figures, the principal events in the history of Louis XIV, from the peace of the Pyrenees in 1659, to that of Nimeguen in 1678, exclusive of the numerous paintings that fill up the intermediate spaces. The subjects are:—1, the alliance of Germany and Spain with Holland, in 1672; 2, the reparation for the attempt of the Corsicans, 1664; 3, Holland succoured against the bishop of Munster, 1665; 4, relief of the people during the famine, 1662; 5, the passage of the Rhine in the presence of the enemy, in 1673, and the king's capture of Maestricht in 13 days, in 1672; 6, the rage of duelling arrested; 7, the pre-eminence of France acknowledged by Spain, 1662; 8, the defeat of the Turks in Hungary, 1664; 9, the king arming his sea and land forces, 1672; 10, the king giving orders for the attack of four of the strongest towns of Holland at once; 11, the reform of justice, 1667; 12, the re-establishment of navigation, 1663; 13, war against Spain for the rights of the queen, 1667; 14, the pride of the powers contiguous to France, and the king governing by himself; 15, protection granted to the fine arts; 16, order re-established in the finances; 17, peace concluded at Aix-la-Chapelle, 1668; 18, Franche-Comté conquered a second time, 1674; 19, the resolution formed of making war on Holland, 1761; 20, the establishment of the Hôtel des Invalides; 21, ambassadors sent from the extremities of the earth; 22, the acquisition of Dunkirk; 23, the capture of the town and citadel of Ghent, in 1678, and the measures of the Spaniards defeated by the capture of Ghent; 24, the renewal of the alliance with Switzerland, 1663; 25, the junction of the two seas, 1664; 26, the safety of the city of Paris, 1669; 27, Holland accepting peace.

and separating herself from the alliance with Germany and Spain. Most of the sculpture of this splendid room was executed by Coysevox, after designs by Lebrun.

SALLE DE LA PAIX.—The ceiling of this room, like that of the *Salle de la Guerre*, is of an oval form, and painted by Lebrun, but it is a complete contrast to it. It represents France borne in a chariot upon a cloud. She is crowned by Glory; Peace, with the caduceus in her hand, hastens to convey her commands, and Plenty is picking flowers from a basket presented to her by Cupid, whilst other cupids unite doves, having round their necks medals intended to designate the three marriages of the Dauphin with Marianne-Victoire of Bavaria, Anne-Marie d'Orléans with Victor-Amedeus, duke of Savoy, and Marie-Louise d'Orléans with Charles II, king of Spain. Hymen, accompanied by the Graces, is near the chariot; and Joy, under the figure of a Bacchante, is playing on a tambourine. Among several figures in this fine composition, is Religion habited as a nun. In the curves of the ceiling are four other pictures by the same master; namely, Christian Europe at peace, under the figure of a woman seated, having at her feet the spoils of the Ottoman empire, holding in one hand a tiara and in the other a cornucopia; Germany resting upon a globe, and stretching forth her hand to a child who offers her a laurel and a palm branch, the twofold symbol of peace; Holland kneeling and receiving on her shield arrows and laurel branches brought to her by Cupid. Her magistrates render thanks to Heaven, whilst her people are preparing to re-establish their commerce; Spain raising her eyes and hands to Heaven, from whence she receives an olive branch brought by a Cupid. In an oval picture over the chimney-piece is seen Louis XV holding in one hand a rudder, and with the other presenting an olive branch to Europe, by Lemoine. This room is ornamented likewise with six busts to match those in the *Salle de la Guerre*, and is rich in marble, sculpture and gilding. It once formed a part of the apartments of Marie-Antoinette.

CHAMBRE A COUCHER DE LA REINE.—Sculpture and gild-

ing have been substituted for the painting with which this ceiling was formerly decorated. At the angles are four medallions in *grisaille*, by Boucher, representing Charity, Plenty, Fidelity and Prudence. Above the doors are two pictures, by Restaut; the one presenting portraits of the Dauphin, son of Louis XV, with mesdames Adelaide and Victoire, his two sisters; and the other, the birth of the two princesses, who are presented to France by Youth and Virtue. The nakedness of the walls is temporarily hidden by pictures, behind one of which is a small door by which the queen escaped in the night of October 5, 1789, when she was disturbed in her bed by a revolutionary mob, who were breaking open the door of her apartment.

SALON DE LA REINE.—This room is also ornamented *pro tempore* with pictures, the tapestry with which the walls were covered having been destroyed. The ceiling presents a medallion, by Michel Corneille, in which Mercury appears shedding his influence on the Arts and Sciences. The other pictures, by the same artist, represent Sappho playing on her lyre; Aspasia conversing with philosophers; Painting; and Penelope working at the tapestry by means of which she defeated the importunity of her suitors, by unravelling at night what she had finished in the day.

SALON DU GRAND-COUVERT.—This room was the queen's ante-chamber, and was only used as a dining-room upon grand state occasions, when the king dined in public. The medallion in the ceiling, by Paul Veronese, represents St. Mark attended by Faith, Hope and Charity. In the curves of the ceiling are eight pictures in *camailleu*, enriched with gold, the most remarkable of which, placed over the chimney-piece, is Rodogunde at her toilet, who, upon learning the death of her husband, swears not to finish dressing herself till she has avenged him. The seven others are stated to be different historical traits of several *queens* of antiquity, but one of them certainly represents Bellona burning the face of Cybele. The sculpture, gilding, and other ornaments of this room are extremely rich.

SALLE DES GARDES DE LA REINE.—The ceiling, painted

by Coypel, represents Jupiter in a silver chariot borne upon a cloud, and drawn by two eagles. A woman and four children with wings, are symbols of the planet Jupiter and its four satellites. In the curves of the ceiling are four pictures, by the same artist, representing Solon defending against old men the laws he had given to the Athenians; Ptolemy Philadelphus granting liberty to the Jews; the emperor Trajan receiving petitions from all the nations of the world; and the emperor Severus distributing corn to the inhabitants of Rome during a famine. These subjects are intended as allusions to some acts of justice and humanity of Louis XIV. Two other pictures, also by Coypel, represent, the one a sacrifice to Jupiter, and the other the birth of that god. The walls of this room are covered with marble.

ESCALIER DE MARBRE.—The queen's apartments terminate at the marble staircase, also called *Escalier des Ambassadeurs*, because it was by this staircase that ambassadors were conducted to the king's presence. It is unquestionably the finest in France for the variety and richness of its marbles, and is the most splendid in Europe except that of the palace of Caserta, belonging to the king of Naples. It is remarkable that whilst the walls, balustrades, etc., are entirely of marble, the stairs are merely of stone. The paintings in fresco were executed by three artists, Meunier for the perspective, Fontenay for the flowers, and Poerson for the figures. This staircase separates the queen's apartments from those of the king, which are approached by a vestibule of marble. The *Salle des Valets de pied* and the *Salle des Gardes du Roi*, which present nothing remarkable, lead to

The **OËIL DE BOEUF**, so called from the oval windows at the two extremities. This room is well known for the disgrace of courtiers, and still more so for the resistance offered by the body guards to the populace of Paris on the days of October 5th and 6th, 1789. It contains three pictures, by Mignard, the most remarkable of which represents Louis XIV surrounded by his family, comprehending his queen, his mistresses, and all his children, legitimate and illegitimate.

CHAMBRE A COUCHER DE LOUIS XIV.—This room extremely rich in looking-glasses, sculpture and gilding. The painting of the ceiling, by Paul Veronese, represents Jupiter hurling his thunderbolt at the Vices. The other fixed pictures are, Circe, Propeitide, Ixion, Tantalus, les Danaïdes and Prometheus. Louis XIV dined here, and the chamber has not been occupied since. It was from the balcony of this room that Louis XV. surrounded by his queen and his children, harangued the furious populace who came to drag him from his palace.

The remaining rooms present little worthy of notice except rich gilding. They consist of the *Salle du Conseil*, the *Chambre à coucher de Louis XV et de Louis XVI*, the *Grand Cabinet*, the *Petit Cabinet*, the *Cabinet des Médailles*, the *Cabinet de la vaisselle d'or*, la *Bibliothèque du Roi*, the *Salle à manger*, and the *Salle de billard*, which brings us again to the *Salle de Vénus*. In the grand cabinet is the splendid clock of Louis XIV. Every hour a double door opens and that monarch advances; a figure of Fame above his head crowns him; a cock and an eagle flap their wings, a chime is played, the hour strikes, the king withdraws and the doors close upon him. The *Cabinet de toilette* and *boudoir* of the queen are not shown. In one of them is a recess for a couch covered with looking-glasses, which multiply to infinity the persons who look in them.

The only part of the ground floor that is shown is the *Salle de l'Opéra*, situated in the north wing of the palace. It was begun by Louis XV, in 1753, after the plans of Gabriel, and finished in 1770, for the marriage of Louis XVI, then the dauphin. It is one of the largest theatres in Europe, being capable of containing 3000 persons. Its length, which is divided into two equal parts by the curtain, is 144 feet; its breadth 60 and its height 40. Fourteen Ionic columns, fluted and gilt, divide the boxes into 12 balconies, the balusters of which, as well as all the ornaments, are gilt. The painting in imitation of costly marble and even of precious gems, added, when it was in its splendour, to the lustre of the gilding, which was reflected by looking-

sees almost without number.* The ceiling, painted Durameau, represents Apollo, Venus, and Cupid, wearing crowns, the horse Pegasus rising into the air, and Comedy, Tragedy, Music, Pastoral Poetry, Lyric Poetry, and Dancing. On one side are seen Artists and Authors at study; and on the other, Painting, Architecture and Mechanism, with their attributes. This theatre may be converted into a ball-room by covering the pit with a floor on a level with the stage. The art beyond the curtain is then ornamented with moveable columns and other ornaments to correspond with the rest of the house, and the division is marked by eight splendid Corinthian columns fixed at the proscenium. It is then only that its full dimensions and true splendour can be seen. The last ball that took place here was that upon the occasion of the famous banquet given by the body guards to the officers of the Flemish regiment. The tapestry with which the boxes were formerly hung, and the mirrors, fell a prey to the unparrying hand of revolutionary Vandalism. It is deeply to be regretted that this theatre, having been long neglected, is fast falling to decay. A great number of paintings, principally family and other portraits, are deposited here till the rooms they formerly adorned are prepared for their reception. In the north wing of the pavilions is a small theatre which serves for the ordinary representations at court.

The apartments on the ground floor are not shown. Those on the north of the principal mass were formerly occupied by the count d'Artois (Charles X). The apartments beneath the grand gallery are those of the dauphin. Those of the dauphiness are situated below the queen's apartments; and those of the duchess of Berry are at the extremity of the southern wing. Few of these rooms contain any thing remarkable in works of art or ornaments.

It was in February, 1672, that Louis XIV took up his

* Upon the dauphin's marriage, it was lighted up with 10,000 wax candles; and the expense, whenever an opera was performed in it, is said to have been upwards of 100,000 fr.

residence in this splendid palace, although it was not then finished; it continued to be the royal residence under the two following reigns, except during the seven years of the minority of Louis XV, when the king did not chuse to quit his palace at Paris. Louis XV, Louis XVI, Louis XVII, Louis XVIII and Charles X, as well as the princes his sons and the dauphins were born at Versailles.

The fee usually given to the person who conducts visitors through the apartments is upon the scale 1fr. each, except the party exceeds five, when 5fr. is sufficient.

GARDENS AND PARK. — The gardens and pleasure grounds of Versailles astonish the stranger by the variety of the plantations and the striking effect of the waters, no less than by the immense number and beauty of the statues, groups, and vases with which they are decorated. In describing them, we shall proceed in such regular order, that none of the objects worthy notice may escape the visitor's attention.

TERRASSE DU CHATEAU. — Four fine bronze statues, after the antique, by Keller, namely Silenus, Antinous, Apollo, and Bacchus. At the angles are two beautiful vases in white marble ornamented with bas-reliefs, that on the north representing the conquests of Louis XIV in Flanders, in 1667, by Tuby; and that on the south, the victory of Peterwaradin, in 1664, and the repatriation of Spain for the insult afforded to the count d'Estades French ambassador at London.

PARTIERRE D'EAU. — In this second terrace, which commands view of the whole of the gardens and the park, are two oblong basins, upon the borders of which repose 24 magnificent groups in bronze, the half upon one and the half upon the other, viz. eight nymphs, eight groups of children, and the four principal rivers of France with their tributary streams. These are the Garonne and the Dordogne, the Seine and Marne, the Rhone and the Saone, and the Loire and the Loiret. The groups of children were cast by Aubry and Roger, and the other figures by Keller. From the centre of each basin rise *jets d'eau* which form a fountain in the shape of a basket. At the two angles of the terrace, opposite the front of the palace, are two fountains, each formed of a basin (from whence the water falls into a second basin below), and adorned with two groups of animals in bronze cast by Keller. Those on the fountain of the north are two lions who struggle, the one with a wild boar, and the other with a lion; those on the south are a bear in combat with a tiger and

ing with a hound. The animals conquered spout water into lower basins, and the conquerors throw it into the upper ones. Near the former fountain are seen a white marble statue of Diana, by Desjardins, and one of Venus, by Marsy; the statues in the latter are Flora, by Magnier, and Water, by Legros. From this point the view along the *Tapis Vert* is truly magnificent.

PARTERRE DU MIDI.—In this division of the garden, which tends in front of the southern wing of the palace, are seen two circular basins of white marble, from the centre of each of which a column of water rises to a great height. The basins are surrounded by grass-plats. This terrace is separated from the *parterre d'Eau* by a wall level with the latter, upon which are placed 12 beautiful vases in bronze, cast by Duval. In the centre is a flight of white marble steps, ornamented on each side by a finch in white marble, surmounted by a child in bronze. At each of the angles is another flight of steps of white marble, decorated with two vases. The two vases next the palace are worthy of particular notice, the one presenting a feast of Bacchus, and the other, Numa Pompilius confiding to the Vestals the keeping of the sacred fire. Towards the west, next the ark, extends a balustrade terminated by a pedestal bearing a reclining statue of Cleopatra, by Vancleve. From the southern extremity of the balustrade, the eye extends over the wood of stately, beyond a fine sheet of water called the *pièce des Suisses*, near which is seen a statue of Marcus Curtius.

ORANGERIE.—The Orangery, situated below the *parterre du Midi*, is bounded on each side by an immense flight of 103 steps leading to an iron gate on the *route de Brest*. The piers of these gates are crowned by groups in stone; those on the left are Vertumnus and Pomona, and Aurora and Cephalus, by Legros; those on the right are Zephyr and Flora, and Venus and Adonis, by Lecomte. Between the steps and these gates are other gates leading into the Orangery, the piers of which are surmounted by baskets of flowers in stone. The greenhouses of the Orangery, constructed after the designs of Mansard, extend on three sides, forming a splendid structure ornamented with Tuscan architecture. Here the orange-trees, pomegranate-trees, etc. are preserved during the winter, whilst in the summer they flourish in the open air in the walks of the Orangery and other parts of the garden. In the midst of the principal green-house, opposite the entrance, is a fine colossal statue of Louis XIV, by Desjardins. One of the orange-trees possesses an historical character. It was contemporary with François I, and formed a part of the confiscated property of the connettable de Bourbon, from whence it is called *le grand Bourbon*. At that period it was a century old, and after living under 12 reigns, does not seem near the end of its long career. The ground in front of the

Orangery is divided into flower beds, with a basin and fountain in the centre.

PARTERRE DU NORD.—This terrace is situated in front of the northern wing of the palace, and is separated from the *partie d'Eau* by a wall crowned with 14 bronze vases, cast by Duval in the form of a horse-shoe, and is approached by a flight of steps in white marble. At the angles of the horse-shoe, at the top of the steps, are two fine vases of Egyptian marble, and on the sides of the steps two statues copied from the antique: the one, a knife-grinder, by Fognini, and the other, Venus, by Coysevox. This terrace is laid out in flower-beds, and ornamented with two basins *des Couronnes* and that *de la Pyramide*. The former derive their name from two groups of Tritons and Sirens supporting crowns of laurel, from the midst of which issue columns of water. The basin *de la Pyramide* consists of four round basins that rise one above another in a pyramidal form. The lowest, which is also the largest, is supported by four lions and four Sirens; the second, by young Tritons; the third, by dolphins; and the fourth, by craw-fish. At the summit is a vase that sends forth water which falls in sheets from basins and basins. The figures are in lead, those of the first two basins by Le Hongre, and those of the third by Girardon. Along the edge which bounds this *parterre* on the north are eight statues in white marble, namely, beginning next the palace:—*Heroic Poetry*, by Drouilly; *Melancholy*, by Espagnandel; *Asia*, by Lezger; *Satiric Poetry*, by Buyster; *Winter*, by Girardon; *Summer*, by Hutinot; *America*, by Guérin; and *Autumn*, by Regnaud. Below the basin *de la Pyramide* are the Baths of Diana, a small square basin, of which one side is ornamented with bas-reliefs in lead, by Girardon; representing, in the centre, the Nymphs of Diana at the bath, and at each extremity a river. The water falls in a sheet and likewise issues from four masks. The two lateral fronts of the basin also present bas-reliefs. On the east of the basin is a fine statue representing *le Sanguin*, by Jouvenet; and on the west, *le Colérique*, by Houzeau.

ALLÉE D'EAU.—In front of the baths of Diana extends the *allée d'Eau*, thus called from the numerous *jets d'eau* with which it is skirted. It leads to the two basins *du Dragon* and *de Neptune*, between two long and narrow grass-plats, in each of which are seven groups of children in bronze, in the midst of white marble basins separated by yew-trees. Each group forms a kind of tripod supporting a second basin of Languedoc marble from the centre of which the water rises and falls from the edge into the basin below. On the sides of the avenue lie the groves called *bosquets de l'Arc de Triomphe* and *des Trois Couronnes*, which formerly possessed many works of art, but now retain little of their ancient magnificence. In the former are *France triumphant*, by Tuby; *Spain in subjection*, by Lezger; and the *Empire conquered*, by Coysevox. At the extre-

mity of the avenue is seen a semicircle formed by a hedge, in front of which are eight groups similar to those in the avenue, forming a total number of 22.

BASSIN DU DRAGON.—This basin derives its name from the dragon or serpent Python, surrounded by four dolphins and the same number of swans. The only part that now remains is the grand *jet d'eau* that issues from the dragon's mouth.

BASSIN DE NEPTUNE.—This is the most splendid of all the fountains at Versailles. Upon the upper border are placed 22 large vases in lead ornamented with bas-reliefs. From each vase rises a column of water, which falls into a long basin in front; 23 other columns are sent up from the basin. The sides of the vases present masks from which also water issues. Against the side of the basin are three immense groups in lead. That in the centre, by Adam senior, represents Neptune and Amphitrite seated in a vast shell and accompanied by Nymphs, Tritons and sea-monsters. The god is covered with the skin of an enormous sea-monster, from whose mouth proceeds a torrent of water. The group on the east is Proteus who keeps the flocks of Neptune, by Bouchardon; and that on the west, Ocean resting upon a sea-unicorn, by Lemoine. At the angles repose upon pedestals two colossal dragons surmounted by Cupids, by Bouchardon. These five groups, especially that in the centre, throw forth a deluge of water, which is still augmented by eight grand *jets d'eau* in different parts of the basin, and numerous masks fixed under the vases. In the upper avenue, near this fountain are three statues after the antique, namely, Berenice, by Espingola; Faustina, as Ceres, by Fremery; and Fame writing the life of Louis XIV in a book held by Time, and treading Envy beneath her feet. The latter was executed at Rome, by Dominico Guidi. From the *bassin de Neptune* we return to the *parterre d'Eau* by the avenues *des Trois Fontaines* and *des Ifs*, which are in the same line. The former presents no works of art; the latter is ornamented with 14 white marble vases and 5 statues, viz. Pastoral Poetry under the figure of a Shepherdess, by Granier; the Earth, by Massou; Night, by Raon; Africa, by Cornu; and Europe, by Mazeline. These statues join those of Venus and Diana above mentioned. In an open area which precedes the avenue *des Ifs* we see five *termini* of Ulysses holding the flower given him by Mercury to protect him against the enchantments of Circe, by Magnier; Lysias, a greek orator, by Dedieu; Theophrastes, a philosopher, by Hurtrelle; Isocrates, another orator, by Granier; and Apollonius, the preceptor of Marcus Aurelius, by Melo.

PARTERRE DE LATONE.—This division of the garden lies between the *parterre d'Eau* and the *allée du Tapis Vert*. On the right and left are declivities which form a road in the shape of a horse-shoe; they are skirted by yew-trees and bounded by a hedge, along which are ranged the following statues, etc.,

descending on the right and ascending on the opposite side (statues) Art, by Lehongre; Melancholy, by Laperdrix; Antinous, by Lacroix; Tigranus, king of Armenia, by Espagnand; a Fawn, by Hurtrelle; Bacchus, by Granier; Faustina, as Caesar, by Regnaudin; the emperor Commodus, under the figure of Hercules, by Coustou; Urania, by Fremery; Ganymede, by Jupiter, disguised as an Eagle, by Laviron; a Nymph, by Coysevox; (termini) Ceres, by Poulitier; Diogenes, by Espagnand; a Fawn, by Houzeau; a Bacchante, by Deshayes; Hercules, by Lecomte; (groups) Aria and Petus, by Espagnand; Perseus delivering Andromeda, by Puget. On the opposite side: (groups) Paperius and his mother; Castor and Pollux, by Coysevox; (termini) the river Achelous, by Mazière; Pandion, by Legros; Mercury, by Vancleve; Plato holding the medal of Socrates, by Rayol; Circe, by Magnier; (statues) the dying Gladiator, by Mosnier; the Pythian Apollo, by Marzolini; Urania, by Carlier; Mercury, by Melo; Antinous, by Legros; Silenus, with Bacchus in his arms, by Mazière; Venus, by Carlier; Tiridatus, king of Armenia, by André; Fire, by Doucet; Lyric Poetry, by Tuby; and Day-break, by Marsy. Between the two declivities just described, is a magnificent flight of steps leading from the *parterre d'Eau* to that of *Latone*, at the top of which are two fine vases of white marble ornamented with the sun, the emblem of Louis XIV. These steps lead to a semicircular terrace before the *bassin de Latone*, and extend by two smaller flights, to a lower terrace in which this elegant basin is situated. These steps are ornamented with 12 beautiful vases, enriched with bas-reliefs. The *bassin de Latone* presents five circular tables, which rise one above another in the form of a pyramid, surmounted by a group of Latona with her two children, Apollo and Diana, by Marsy. The goddess imploring the vengeance of Jupiter against the peasants of Lybia, who refused her water, and troubled that where she sought to quench her thirst. The peasants, already metamorphosed, some half, and others entirely, into frogs or tortoises, are placed on the edge of the different tables, and throw forth water upon Latona in every direction, thus forming liquid arches of the finest effect. The tables are of red marble, the group of white marble, and the frogs and tortoises of lead. On each side of the pyramid, a column of water rises 30 feet and falls into the basin. Beyond are two flower-gardens, each of which has a small basin with a fountain adorned with two figures, partly metamorphosed, to correspond with the fountain of Latona.

ALLÉE DU TAPIS VERT.—This beautiful walk derives its name from a fine grass-plot which extends the whole length from the *parterre de Latone* to the *bassin d'Apollon*. It is ornamented with 12 statues and 12 beautiful vases in white marble. The statues are, on the right:—Deceit, by Lecoigne; Juno, an antique; the emperor Commodus, under the figure of Hercules,

by Jouvenet; Venus, by Fremery; Cypris caressing her stag, by Flamen; Arthemisa, queen of Caria, holding the goblet in which she has mingled the ashes of Mausolus, her husband, by Lefèvre and Desjardins; on the left:—Fidelity, by Lefèvre; Venus leaving the bath, by Legros; a Faun, by Flamen; Dido on her funeral pile, by Poulthier; an Amazon, by Buyrette; Achilles disguised as a woman, by Vigier.

BASSIN D'APOLLON.—This superb fountain, the basin of which is the largest in the park except that of Neptune, is situated at the extremity of the *allée du Tapis Vert*. The God of Day is seen issuing from the waters in a chariot drawn by four horses, and surrounded by tritons, dolphins, and sea-monsters. From this fine group, cast by Tuby, the water rises in numerous streams to an immense height. Beyond is seen the grand canal, which is 186 feet wide by 4,674 in length, and has two arms, together about 3,000 feet in length, one called *bras de Trianon*, and the other *bras de la Ménagerie*, from the places to which they lead. Round the *bassin d'Apollon* are 24 statues, termini, or groups, 12 on the right and 12 on the left. The following is their order, beginning on the right:—Aristeus binding Proteus to a rock, by Slodtz, senior; the nymph Syrinx, by Mazière; Jupiter, by Clairion; Juno, by the same; Vertumnus, by Lehongre; Silenus; a Roman emperor, antique; Orpheus with Cerberus at his feet, by Franueville, who has placed a violin in his hands instead of a lyre; Apollo, antique; Light; Hercules, antique; Cleopatra, antique. Upon crossing the space that separates the *bassin d'Apollon* from the grand canal, we find the following, beginning on the right:—Juno, antique; Hercules, antique; a Matron; Victory, antique; a Roman emperor, antique; Agrippina; Bacchus, antique; Pomona, by Lehongre; Bacchus, by Raon; Flora, by Arcis and Mazière; Pan by Mazière; Ino throwing herself into the sea with her son Melicertus, by Granier. We now return towards the palace, taking the avenues on the right.

BASSINS DE L'HIVER ET DE L'AUTOMNE.—The first objects that present themselves are the fountains of Winter and Autumn, the basins of which are bordered with white marble, and correspond with those of Spring and Summer on the opposite side. In the centre of each is a group in lead characteristic of the season from which it derives its name. That of Winter represents Saturn reclining amidst children who are playing with fish, crabs, and shells; one of them holds a pair of bellows and seems to be blowing a fire of which there are no signs. This group is by Girardon. That of Autumn, by Marsy, presents Bacchus reclining upon grapes, and surrounded by infant satyrs. These fountains occupy the points of intersection of a long avenue parallel to that of the *tapis vert*.

JARDIN DU ROI.—This garden, in the English style, is situated near the *bassin d'Hiver*, on the right, and is open to the public

every evening in summer. It is stated to be an exact model of that of Hartwell-house, in England, occupied by Louis XVIII during the emigration, but this is not the case. Near the entrance are two beautiful vases, copied at Rome, by Grimaud, enriched with bas-reliefs, the one representing a Bacchanalian festival; and the other, an ancient marriage. At one extremity of a large grass-plot rises a Corinthian column of Languedoc marble with a capital of bronze, surmounted by a small statue of Flora in white marble. At the two angles of the garden towards the west, on the outside of the enclosure, are two superb colossal statues after the antique, viz. the Farnesian Hercules, by Coma, and Flora, by Raon.

BASSIN DU MIROIR.—In front of the entrance to the *jardin du Roi* lies the *bassin du Miroir*, thus called from its resemblance to a looking-glass; two columns of water rise from its midst. Upon the terrace around it are a Vestal, Venus, Apollo, and an empress, considered as antique.

BOSQUET DE LA REINE.—This delightful enclosed grove which can only be entered with a *cicerone* of the park, contains a great number of foreign trees and plants. In the centre is a superb granite vase and four pitchers in bronze of an antique form.

BOSQUET DE LA SALLE DE BAL.—This grove, situated near the foregoing, is thus called from balls formerly given there by the court in summer. It is oval, and forms a kind of room bounded on one side by a rising grass-plot, and on the other by rock and shell work in stone from which water issues and falls into three basins resembling mother of pearl. The pedestals for bearing lamps, and the vases with which this enchanting spot is ornamented were formerly gilt.

QUINCONCE DU MIDI.—Upon leaving the *salle de Bal* by the north-west, we enter this plantation, to which a similar one on the opposite side of the *allée du Tapis Vert* corresponds. It is ornamented with eight *termini*, of which four are round grass-plot in the middle, and the other four beneath the chestnut trees that shade it. The former are :—Pomona, Hercules, Flora, and Vertumnus; and the latter, Hercules, a Bacchant, the God of gardens, and Pallas. These were executed by different artists, after designs by Poussin. Near the hedge where the four latter are placed, is a fine vase ornamented with trophies and pastoral instruments, by Robert.

BOSQUET DE LA COLONNADE.—To the south, at a short distance from the quinconce is an enclosed grove, containing a magnificent rotunda, composed of 32 columns of three kinds of beautiful coloured marble and the same number of pilasters. They are of the Ionic order, and are united by arches which support a cornice surmounted by an attic, above which are placed 32 vases of white marble to correspond with the columns. Upon the imposts are seen bas-reliefs representing games and cupids, by

Mazière, Lehongre, Granier, and Lecomte. Beneath the arcades are 28 large basins in white marble upon pedestals, from each of which rises a column of water which, after falling into one basin, descends into another below. In the centre of the colonnade stands a fine group, in white marble, of the rape of Proserpine, by Girardon. The pedestal is ornamented with bas-reliefs representing three scenes from the same fable. This superb construction was executed after designs by Jules Hardouin Mansard.

SALLE DES MARRONNIERS, or SALLE DES ANTIQUES.—This plantation is so called from the stately chestnut trees which overshadow it and ten antique busts or statues, which it contains. On the one side are seen busts of Apollo, Alexander the Great, Otho, and Marcus Aurelius, separated by a statue of Antinous; and on the other, busts of Antoninus, Septimus Severus, Octavian and Hannibal separated by a statue of Meleager. At the extremity of this spot are two recesses, each occupied by a small basin of white marble with a fountain in the centre.

BASSINS DU PRINTEMPS ET DE L'ÉTÉ.—We now cross the *allée du Tapis Vert* and direct our course through the avenues on the side opposite to that which we have just left. The fountains of Spring and Summer are situated in the first long avenue parallel to the *Tapis Vert*. Spring is represented by Flora, having before her a basket of flowers and surrounded by children who hold garlands and wreaths. Summer appears under the figure of Ceres having a sickle in her hand, reclining among wheat sheaves and encircled by children. The former was executed by Tuby, and the latter by Regnaudin. Like the fountains of Winter and Autumn, they are of lead and have a fine effect when the waters play.

BOSQUET DES DOMES.—This enclosed grove, situated between the *bassin de Printemps* and that of *Apollon*, derives its name from two small rotundas crowned with domes which were demolished in 1820. In the centre is an octagonal basin surrounded by a balustrade in marble. In the top of the balustrade is scooped a small channel in which water flows and escapes from distance to distance by shells. In the centre an immense column of water rises to the height of 70 feet. Above and around extends a terrace bounded by a second balustrade of marble, of which the plinth and pilasters are covered with 44 bas-reliefs representing the ancient and modern arms employed by the different nations of Europe; these bas-reliefs, executed by Girardon, Mazeline and Guerin, are highly esteemed. In this enclosure are eight statues of white marble, namely: a nymph of Diana, carrying her nets and caressing her grey-hound, by Flamen; Flora, by Magnier; Amphitrite holding a craw-fish, by Angier; Arion playing on his lyre, by Raon; Ino become the nymph Lencothoe, holding an oar, by Rayol; Day-Break, under the figure of a young man having a flambeau in his hand, and an

owl at his feet, by Legros ; the nymph Galatea, by Tuby ; and the shepherd Acis, her lover, playing on a flute, by the same.

BASSIN D'ENCLADE.—A triangular space opposite the *bois des Domes*, contains this fountain which is circular and surrounded by trees. The centre is occupied by a mass of rock beneath which Encelade, one of the giants smitten with the bolts by Jupiter, seems to struggle with the mountains which he had heaped together for the purpose of scaling the heavens. His enormous head, shoulders, and hand, are seen amidst masses of rock which conceal and overpower the rest of his body. The figure, from whose mouth a column of water rises to the height of 60 feet, was executed by Marsy. Water also issues from his hand and from a part of the rocks.

QUINCONCE DU NORD.—This quinconce corresponds with that on the south, and like that is adorned with a large vase in eight *termini* in white marble. The four round the grass-plot are Plenty, a Satyr, Flora, and a Fawn ; the four near the hedges Ceres, Esculapius, Ceres, and Winter, the latter by Theodon and the others by different artists, after designs by Poussin. The vase, by Robert, is ornamented with trophies and pastoral instruments.

BOISQUET DES BAINS D'APOLLON.—Upon leaving the quinconce by the principal avenue to the east, we see on the left an iron gate which leads to the most agreeable enclosed grove in the park, where every thing is natural. An enormous rock of the most picturesque form and imposing mass, produces a complete illusion. In the midst a vast grotto, which seems supported by rough-hewn columns, leads to the palace of Thetis, where nymphs are eagerly serving Apollo at the moment when he comes to repose in the arms of the goddess after the fatigue of the day. Two of them are preparing to wash his feet, a third is pouring water for him into a basin, and three others stand behind him, one of whom is dressing his hair and the two others holding vessels with perfumes. Apollo and the first three nymphs are *chefs d'œuvre* of Girardon ; the three others are by Regnaudin. On the right and left of this magnificent group are two others, the former by Guerin, and the latter by Marsy. The both represent the horses of the Sun watered by tritons : two of them are fighting ; one of the two bites the tail of the other which is rearing up, whilst a triton raises his muscular arm to check them. These three groups in white marble form the most perfect *ensemble* of sculpture possessed by Versailles. Sheets and torrents of water, which escape from different parts of the rock and form a lake at its foot, add to the wildness of the scene. This fountain alone is said to have cost 1,500,000 fr.

ROND VERT.—In descending this part of the garden, from east to west, we find the *rond Vert*, a circular bowling-green surrounded by a hedge in which are four verdant niches, with the following statues by different artists, after the antique :—Dian

pressing her greyhound; Bacchus; and two Fauns playing onymbals. The grove which surrounds the bowling-green is encircled by four avenues, at the angles of which are three verdant niches and a small oval basin. Of the three niches, two only are filled, the one with a group, after the antique, representing Satyr and a Shepherd playing on a pipe, and the other with a fine antique bust, in white marble.

BASSIN DES ENFANS.—This basin, placed at the fourth angle of the *rond Vert*, is decorated with a group of six children, in lead, who are playing in a small island which occupies the centre. Two others are swimming with remarkable grace. From the midst of the island a column of water rises to the height of 48 feet.

SALLE DE L'ÉTOILE.—Continuing our course from east to west we enter the *salle de l'Etoile*, so called because its three avenues crossing each other, form six *radii*. From the centre we see statues at the extremity of four of them; the other two form a part of a long transversal avenue. These statues, which are Mercury, Urania, Apollo, and a Bacchante, after the antique, are placed in verdant niches. The triangular groves which form the *étoile*, are encircled by a pentagonal walk in which the above-mentioned statues are seen. This is surrounded by another walk of a circular form where are seen four verdant niches, in one of which is a group of Ganymede and Jupiter transformed into an eagle; in a second is a statue of Bacchus; the third and fourth are destitute of ornament.

BASSIN DE L'OBÉLISQUE.—The avenue that traverses the *étoile* leads to this fountain, whose name is derived from the form assumed by the water, which rises from a hundred points. It issues from reeds forming a circle round the column of water that bursts from the centre, and falls into an upper basin, from which it descends into a lower one by a number of steps forming as many cascades.

Such are the gardens and park of this sumptuous royal residence, which were laid out by the celebrated André Le Nôtre, to whose talents they do the highest honour. We should not omit to remark, that many of the fountains present but a mean appearance, except when the waters play, which only takes place in summer. They are distinguished by the names of the *grandes eaux* and the *petites eaux*. The latter play on the first Sunday of the month; but the former are to be seen only on certain privileged days, which are always announced by the journals. As the *grandes eaux* do not all play at once, but one at a time in succession, the visitor would do well not to follow upon such occasions, the methodical order of the above description, but to watch the move-

ment of the crowd, and follow it from basin to basin to that of Neptune, which is always the last. Upon these occasions, the multitude of Parisians and strangers attracted to Versailles is very great. Then all is life and activity in the town and the park, the latter presenting a scene to be found nowhere else, except in the fabulous descriptions of fairy-land.

LE GRAND-TRIANON.—This royal mansion, situated at one extremity of the park of Versailles, was built by Louis XIV for madame de Maintenon. It is approached by an avenue leading from the *bassin de Neptune*, and from one which terminates near the *bassin d'Apollon*. It is a building in the Italian style, of an elegant form, constructed by Jules Hardouin Mansard. The two wings, terminated by pavilions, are united by a gallery which forms the principal front; this is called the peristyle. Pierced by seven large arcades, it presents in the centre, eight coupled Ionic columns of Campan marble, and in its length, 14 coupled pilasters of the same order of Languedoc marble, eight of which correspond with the columns in the centre. The two wings are decorated with similar pilasters, having 15 on each side and six at each end. All the capitals are of white marble, and the whole edifice, which is only one storey high, is crowned with a frieze of Languedoc marble, above which is a balustrade in stone, formerly surmounted by vases and groups, which were destroyed at the Revolution.

The interior of the peristyle is likewise rich in marble, being decorated with 14 three-quarter columns on one side, and the same number of pilasters on the other. The arcades were formerly open, but Napoleon ordered them to be closed with glass. The pavement of this peristyle, which serves as a vestibule to the two wings, is of white and black marble.

In the left wing are the apartments of the queen; in the right, those of the king. The queen's apartments are in general wainscotted and painted white. The furniture of these rooms, as well as that of the king's apartments, is the same that was used by Napoleon.

pon entering the left wing the rooms are shown in the following order.*

Salle à Manger de la Reine.—Pictures : a Sacrifice of Esculapius, by Guerin ; a Landscape, by Chavannes ; Minerva, by Delavanue ; a Sea-View, by Vernet ; and the Death of Alcestes, by Perron.

Salon de la Reine.—Portraits of the queen Marie Antoinette at 17 years of age ; Marie Leczinska, queen of Louis XV ; Maria Theresa of Austria ; and Anne of Austria. In this room is a curious table made by deaf and dumb workmen.

Cabinet de la Reine.—Here are five views of royal palaces, some of which no longer exist ; a portrait of Maria Theresa of Austria ; and a curious turned article in ivory, the chief merit of which is the difficulty of its execution.

Chambre à Coucher de la Reine.—Hung with crimson damask ; chairs to correspond ; the bed and curtains are of white silk. It contains portraits of Louis XVIII when young, and the Dauphin ; and four flower-pieces.

Salon des Glaces, so called on account of six large mirrors with which it is decorated. The hangings are pale blue silk with silver ornaments ; the whole has a lively and brilliant appearance.

From this saloon we return to the peristyle, and enter the apartments of the king by the

Salle des Gardes.—It is round, and serves for a chapel. The visitor will not see without surprise, near the altar, a statue of Minerva by Vassé.

Salon des Officiers de Service.—A full length portrait of Louis XV, in tapestry of the Gobelins ; portraits of the Dauphin, son of Louis XV, and the Dauphiness his consort ; Maria Leczinska, queen of Louis XV ; mesdames Sophie and Victoire, their daughters ; and Stanislaus, king of Poland. It contains also a fine small equestrian statue of Louis XV, by Bouchardon. The furniture is covered with Beauvais tapestry.

Salon des Grands Officiers.—Homer, by Rolland ; and

* A fee, varying from 2 fr. to 5 fr., according to the number of the party, is always given at the Grand Trianon.

Study stopping Time, by Menageot. Three fine vases and some views of Naples and Florence, by Hackert.

Salon des Princes.—The furniture is covered with Beauvais tapestry. In this room are portraits of the Count d'Artois (Charles X) and his sister in the youth, and the Dauphin their father. On the chimney-piece is a curious bas-relief of alabaster agate found at Herculaneum, representing a religious ceremony. A beautiful vase of Sèvres porcelain represents Henry IV presenting to Gabriel d'Estrées the colours taken at the battle of Ivry.

The *Salon du Roi* is richly gilt; the curtains and chairs are of crimson silk. In this room are an enormous vase, two candelabra, and two *dessus de buffet* of malachite, adorned with rich gilt ornaments, which were presented to Napoleon by the emperor of Russia. It contains the following pictures :—

Louis XIV, by Rigaud; the duchess of Burgundy, mother of Louis XV, by Santerre; madame de Maintenon; mademoiselle de Blois, natural daughter of Louis XIV; and madame de la Vallière, by Rigaud.

The *Salle du Conseil* is adorned with some indifferent views of Versailles and a curious piece of carving in wood, representing flowers, which took 27 years to execute. In this room is a phonomemon in acoustics, a person whispering against the wall in one corner, being distinctly heard by another in the opposite corner.

The *Grand Gallerie*, 160 feet in length, contains the Cascade, near Tivoli, by Claude Vernet; Juno Flora, and Iris, by Lemoine; a Landscape with a view by Patel; Paris viewing himself in a mirror, by Garnier; St.-Jerome at prayer, by Paul Bril; Stag-hunting by the same; Astronomy and Tragedy, by Boullogne; the Adoration of the Wise Men of the East, by Boudon; the establishment of the Order of St. Bruno Paris, by Monsiau; the Annunciation, by Boullogne; Dido receiving Eneas at Carthage; St. Peter healing sick woman, by La Hire; a Young Woman and a Neg dividing a basket of flowers, by Coypel; Aspasia, by mademoiselle Bouillard; Christ in the Tomb, by Hall; reflection on the Shortness of Life, by Schalle; Eruption

: a Volcano, by Volaire; Esther in the presence of Hasuerus, by Coypel; a camp after a battle, by Detray; angels announcing to Abraham the Conception of Sarah, by Gauffier; the Mother of the Gracchi, by the same; Mary Magdalen in tears, by Santerre; Faith, by Mignard; Hope, by the same; Melancholy, by Lagrenée; Anne of Austria by Philippe de Champagne; Maltese women in conversation, by Favray; the Flight into Egypt, by Corneille; the Cupid-seller, by Vien; a Crown carried by assault, by Taunay; a fine Flower picture, by Van Dael; madame de Maintenon, by Mignard; the count de Toulouse when a child, under the figure of a sleeping Cupid, by Mignard; Flowers, by Van Spaendonck; a Shipwreck, by Manglard; a small but admirable picture of the ambassadors of Morocco, when at the Opera at the court of Louis XIV for the first time, by Coypel; an Effect of Light, by Fournier; mademoiselle de Fontanges, mistress of Louis XIV, by Lefevre; Charlemagne visiting the cathedral at Worms, by Roanne; Paulina and Sabinus, by an Italian master; the forest of Fontainebleau, by Delehu; several fine Sea-Views, and several Landscapes. In this gallery are likewise some rare pieces of sculpture, among which the following are most entitled to notice: Cupid feeding a butterfly, by Chaudet; Venus upon a Dolphin, by Lemoine; Cupid asleep, by Lhorta; the nymph Syrinx; and Innocence, by Roman. Some small statues in bronze, and some vases and cups in agate and petrified wood are worthy of the visitor's attention.

Salle du Billard.—Portrait of Louis XV when young; by Rigaud; and two views of monuments at Rome, by Poussin. From hence we pass to the private apartments, which are sumptuously furnished, and possess many articles of French wood beautifully wrought and ornamented.

The *Cabinet du Roi* is splendidly hung with green Lyons silk damask and ornaments, with gold embroidery; the furniture is covered with the same, and gilt, as are also the pannels of the room.

The *Salle du Bain* contains the necessary apparatus.

The *Chambre à coucher du Roi* is hung with apricot silk and violet borders: curtains and chairs to correspond.

The *Salle à Déjeuner* is hung with Lyons silk, light blue, with white flowers and apricot borders.

The *Salon de Famille* has yellow silk curtains; the furniture is covered with Beauvais tapestry. It contains portraits of Louis XV, the duke of Burgundy, the duke of Anjou; and one of the Grand-Dauphin (father of Charles X) and his family, by Delatel.

The *Salle à Manger* possesses a Snow storm, by Van Loo; two charges by cavalry; four views in America and several flower-pieces.

The *Cabinet des Buffets* contains six fine engravings by Audran, after paintings by Lebrun, representing battles of Alexander.

The garden of the Grand-Trianon is universally admired, as well for its natural beauties as for the works of art with which it is ornamented. The first object that attracts attention is the *bassin du Laocoon*, thus called from a fine group of the Laocoon in white marble, by Tuby. In the centre is a group in lead representing a young satyr playing with a panther, by Marsy. This fountain leads to the *bassin de l'Amphithéâtre*, so called from the form of the ground. Near it is a column of red marble, surmounted by a bust of Alexander. In the centre of the basin are four nymphs in lead, by Hardy. In the hedge are seen 24 verdant niches with as many busts in white marble, either antique or after the antique. The *salle des Marronniers* is a fine grass-plot, having at each extremity a basin ornamented with groups of children in lead; on one side is a statue of Apollo, by Lefevre. Next comes the cascade of Languedoc in Carrara marble. It consists of five basins rising one above another; at the summit, between two lions, is a group of Neptune and Amphitrite holding a shell; in the second basin are two smaller ones of white marble resting upon feet beautifully sculptured; upon the pedestal between the second and third basin is a fine bas-relief representing the birth of Venus; the fourth is decorated with three basins of white marble, and the last is bordered with Languedoc marble. The figures in lead are by Vancleve and other artists. Near the cascade are statues of Louis XV, and queen Marie

Leczinska, his consort, under the figures of Jupiter and Juno, by Coustou. The *rond d'Eau* is a circular basin decorated with a Cupid and Tritons in lead. The *basin du Miroir* is divided into two parts; the upper part presents in the centre a group of Cupids, and upon the edges two dragons which spout water, in lead, by Hardy. Near it is a copy of the knife-grinder. The second basin presents in the interior, two groups of children playing with crabs and shells, and near it are two antique statues and vases. After crossing the plantation called the *grand Quinconce*, we arrive at the lower flower garden, in the midst of which is an octagonal basin having for its ornament a child in lead, by Marsy; and from thence to the upper flower garden, which contains two circular basins, with children in lead, by Girardon. These two gardens are, moreover, decorated with six white marble vases enriched with sculpture. Here we have a fine view of the back-front of the Grand-Trianon, which is much larger than the principal one. The central part, corresponding to the peristyle, presents 14 three-quarter Ionic columns, of which 12 are coupled; they are of Languedoc marble with capitals of white marble. The rest of this elegant front is ornamented with a great number of pilasters of the same marble. The back part of the ground is laid out in groves resembling labyrinths. They contain five *salles de verdure*, differently ornamented. The *salle Ronde* has four statues, namely: a Roman Lady, antique; a Faun, after the antique, by Foggini; Minerva, and a Warrior, by Bertin. The *salle de Mercure* contains a statue of Mercury, and one of a Roman Lady; the *salle des Deux Vases*, a statue of Diana, after the antique; the *salle de la Table*, a marble table; and the *salle des Trois Salons*, a Minerva and a Flora with drapery of black marble, and a Venus de Medicis. Between the *Grand* and the *Petit-Trianon* is a vast reservoir or basin which supplies water to both.

The Grand-Trianon was always a favourite residence of Louis XIV, Louis XV, and Louis XVI. It was a retreat from the pomp and parade of Versailles. Napo-

leon also frequently passed several days together at the Trianon, and had a direct road made to it from St. Cloud. He formed a select library there, which, it is said, was pillaged by the Prussians, in 1815.

LE PETIT-TRIANON and its gardens were formed under the reign of Louis XV, who was there when he was attacked by the contagious disease of which he died. Louis XVI gave it to his queen, who took great delight in the spot, and had the gardens laid out in the English style. Delille says of it—

Semblable à son auguste et jeune déité,
Trianon joint la grâce avec la majesté.

This small mansion, situated at one of the extremities of the garden of the Grand-Trianon, forms a pavilion about 72 feet square. It consists of a ground-floor and two storeys, decorated with fluted Corinthian columns and pilasters crowned by a balustrade, formerly surmounted by vases and groups. The interior is adorned in the most delicate style. The only remarkable rooms are the queen's boudoir, the walls of which are ornamented with arabesques; and her bed-room hung with blue silk, and containing a bed the drapery of which is muslin embroidered with gold, and which was only used by the empress Maria Louisa.

The English garden of the Petit-Trianon presents a most delightful landscape. It contains an elegant rotunda called *temple d'Amour*, in which are a group of Venus and Cupid by Vassé, and the *salon de Musique de la Reine*, an octagonal pavilion; but what excites universal admiration is the beauty of the trees, most of which are exotics; the sporting of the waters which murmur in rivulets or fall in sheets; the variety of the hills and dales; the solitude of the lakes and the picturesque hamlet, in which are seen the manor-house, the mayor's residence, and the parsonage. A small lake and a mill, a dairy of which the floor and all the milk vats are of white marble, and the tower of Marlborough, a bold and simple structure, contribute to the embellishment of this romantic spot. Farther on is the Swiss farm and near it a grotto in the most wild and fantastic

style. The *French Garden* is small, but affords an agreeable promenade. Its ornaments are a square pavilion in the Italian style, which served for a summer dining room, and four basins with groups in lead representing children playing with fish and water fowl. One of the avenues leads to a small but pretty theatre. At the extremity of this garden is a bridge over a hollow, which leads to the nursery grounds and a grove which separates the grounds of the *Petit-Trianon* from those of the *Grand*. The ornaments of this grove are a round basin with a group of children in lead; a cascade with a single child in lead; and a small statue of *Atalanta* engaged in the race.

It was in this chateau that the empress Maria Louisa had her first interview with her father, the emperor of Austria, after the abdication of Napoleon, in 1814. She had come from Blois, where she had retired when the allied powers attacked Paris. After passing five days at the *Petit-Trianon* she went to Gros-Bois, on her way to Germany.

TOWN OF VERSAILLES.—The first object that strikes the visitor on approaching Versailles is the fine road called *avenue de Paris*, leading from the barrier to the place d'Armes, in front of the palace, and dividing the town in two parts, namely the *quartier St.-Louis* or old Versailles on the left, and the *quartier Notre-Dame* or the new town on the right. A long wall seen on the right of the avenue forms the enclosure of an extensive park belonging to a villa formerly occupied by madame Elizabeth, sister of Louis XVI, who, like her royal brother, perished on the scaffold. The hotel beyond, being inhabited by madame du Barry, mistress of Louis XV, was afterwards converted into stables for the count de Provence, afterwards Louis XVIII, and is now occupied by a company of the king's body guards. Behind this building are two basins, called the *réservoirs de Montbauron*, which receive water from the *réservoirs de Goibert* in another part of the town, and convey it to the château d'Eau which supplies all the fountains in the park. On the opposite side of the avenue is a prison of simple architecture. The ancient *hôtel des Menus-*

Plaisirs, next the prison, is now a dependence of the hotel of the body guards, and the hall built in it by Louis XVI, for the States-General, has been entirely demolished. The houses in this avenue are in general irregular. The *hôtel du Grand-Veneur*, on the right, is in part occupied by the tribunal de première instance, and the tribunal de commerce, and part is still appropriated to the use of the grand huntsman. The *hôtel du Grand Maître*, on the left, derives its name from being the residence of the grand master of the king's household, which office was held at the breaking out of the Revolution by the late prince de Condé. It now serves as the Hôtel-de-Ville of Versailles, and contains a gallery where public meetings are held, in which are five fine views of royal palaces, most of them no longer in existence, and a good copy of baron Gerard's portrait of Louis XVIII. The avenue de Paris is 270 French feet in breadth, and is skirted by four rows of elms.

The *avenues de St.-Cloud* and *de Sceaux*, the one on the right and the other on the left of the *avenue de Paris*, extend in an oblique direction, and likewise terminate in the place d'Armes. The avenue de St.-Cloud, which is the most frequented and agreeable of the three, leads to an area, from whence it is prolonged under the name of *avenue de Picardie*. It presents two principal buildings. The one on the south, formerly a *gymnasium*, has a handsome although fantastical front. The other is the royal college of Versailles, erected in 1766, by queen Marie Leczinska, consort of Louis XV, and daughter of Stanislaus, king of Poland, for a community of nuns. The chapel, after the designs of Mique, is a *chef-d'œuvre* of taste. The portico is ornamented with four fluted Ionic columns supporting a pediment, in the tympanum of which is a bas-relief of Faith, Hope, and Charity. In the vestibule, above the door, is a bas-relief representing the presentation of a nun to the foundress, by the abbess of the convent. The chapel is in the form of an elegant greek cross; the cupola is supported by 26 Ionic columns, and enriched with 20 bas-reliefs, by Boccardi, representing scenes taken from the life of the Virgin. The painting of the ceiling repre-

senting the Assumption is by Briard. The roses between the ceiling and the bas-reliefs, gradually decreasing in size, are admired for their beautiful proportions. The college possesses a valuable collection of philosophical instruments, and a rich cabinet of natural history, which was removed there from the palace by order of Napoleon. The rue de Provence, nearly at the extremity of the *avenue de St.-Cloud*, was formerly an avenue leading to the chateau de Clagny, built by Louis XIV, for madame de Montespan, and which is said to have cost 4 millions of francs. This chateau has been entirely demolished. The *avenue de Sceaux* does not lead to the village from which it derives its name, but is cut short by a fountain and a basin for watering horses, from which point streets branch off in different directions. The basin, which is of stone, was constructed in 1810.

Montreuil, situated at the extremity of the *avenue de St.-Cloud*, is an ancient village which now forms a faubourg of Versailles. The church, dedicated to St.-Symphorien, was built in 1770, in the pure and simple style of the ancients, after designs by Trouard. The portico is ornamented with four detached and four three-quarters columns of the Tuscan order, and the nave is supported by 20 fluted Doric columns. In a chapel to the left is a monument to the memory of madame Trial de Monthion, who is represented rising from her tomb at the sight of an angel who offers her a crown.

The three avenues described above form agreeable promenades and resemble the boulevards of Paris. There are, however, three other public walks designated boulevards, which, like the avenues, are planted with four rows of trees. The *boulevard du Roi* forms a prolongation of the noble street called rue des Réservoirs. The *boulevard de la Reine* with its double row of clipped elms is one of the finest promenades of the kind in France. It is skirted with new buildings, the most remarkable of which is the royal civil and military hospital, situated at the corner of the rue de Plessis. This hospital, which had long before existed as a lazaretto, was rebuilt by Louis XV, and successively enlarged by Louis XVI and

Louis XVIII. The chapel, which rises in the form of a cupola, in the centre of the principal front, presents a pediment resting upon four Doric columns. In the interior, a circular row of columns of the same order supports a gallery which the patients occupy during Divine service. The *boulevard St.-Antoine*, which derives its name from the hamlet of St.-Antoine to which it leads, affords an agreeable walk to the lover of solitude, as it presents little else than garden walks on the left and open fields on the right. The *rue des Réservoirs*, already mentioned, contains many large and elegant houses. Here is situated the theatre, built in 1777, by mademoiselle Montansier, after designs by Heurtier. Its external appearance is plain, but the interior distribution is commodious. The *Hôtel de la Préfecture*, also in this street, was formerly occupied as the *garde-meuble de la Couronne*.

The *quartier de Notre-Dame*, or new town, is so called from its parish church, which was built after the designs of Mansard, by Louis XIV, who laid the first stone in 1684. The front is in bad taste, particularly the two cupolas at the angles, which do not rise to the height of the pediment between them. It is decorated with the Doric and Ionic orders. The interior is ornamented with fluted Doric pilasters. The high altar is decorated with four marble Corinthian columns, and a good picture of the Assumption, by Michel Corneille. Above the choir are five transparent pictures in front of the upper windows, as a substitute for painted glass. The subjects are: France under the protection of the Virgin Mary; St. Louis administering justice in the forest of Vincennes; Henry IV abjuring Protestantism; the apotheosis of Louis XVI; and Louis XVIII ascending the throne. The 12 beautiful medallions in white marble at the extremities of the transept, representing Apostles and Fathers of the Church, are much admired. In the second chapel, on the left, is a handsome monument to the memory of the count de Vergennes, minister and ambassador of Louis XVI. It consists of a sarcophagus in marble, surmounted by a weeping genius who holds a medallion of the deceased. The whole is executed in

bas-relief, and supported against an obelisk in blue marble built in the wall. In front of this church is the rue Dauphine skirted with elegant shops. Here is a small chapel called *le Reposoir*, in which the service of the church of England is performed by an English clergyman. In the rue de la Pompe, near the rue Dauphine, are the stables of the Dauphiness, and the *Petit Séminaire*, established in an hotel formerly belonging to the marshal de Noailles, where young men are trained for the ecclesiastical profession. In this part of the town is a well supplied market called *marché de Notre-Dame*.

The *quartier de St.-Louis* has no promenade except the avenue de Sceaux and the wood of Satory, which surrounds it on the south. To the west of this quarter is a vast sheet of water called *pièce des Suisses*, from its having been formed by the Swiss who composed part of the guards of Louis XIV. It is bordered with grass-plats, and is 2,100 feet in length by 720 in breadth. Between this piece of water and the wood stands the statue of Marcus Curtius already mentioned. It was executed by Bernini, who intended to represent Louis XIV under the figure of the Roman hero, but that monarch, unable to discover in it either his image or his age, refused to admit it into his park, and hence its present destination was assigned to it. To the east of the *pièce des Suisses*, which the *route de Brest* separates from the park, is the *potager*, or fruit and kitchen garden of the palace, 28 acres in extent, and formed into divisions by terraces and walls. Contiguous to the *potager* is the beautiful and picturesque English garden of the hôtel Le Tellier, formed by the count de Provence, afterwards Louis XVIII, but now belonging to a private individual. This is a most romantic spot and highly worthy of a visit. A mountain formed of immense masses of rock, beneath which is a vast grotto and upon its summit a pavilion with windows of coloured glass, is said to have cost 1,500,000 fr. The house attached to this garden was demolished at the Revolution, and the garden being offered for sale was purchased by M. Bouillac, who intended to restore it to its original owner if ever he should return to France. Upon the Restoration

the garden was offered to Louis XVIII, but that monarch having declined to accept it, M. Bouillac, who had also bought the hôtel Le Tellier, connected it with his hotel. The bishop's palace, as well as the above hotel, is situated in the rue Satory, near the church of St.-Louis which, since Versailles has been created an episcopal see, has become a cathedral. The church of St.-Louis was built by the last of the Mansards, the first stone being laid by Louis XV, in 1743. It is in the form of a Latin cross. The front is ornamented with six Corinthian and ten Doric columns supporting a pediment. Two cupolas at the angles are decorated with Ionic pilasters, and what is remarkable the cupolas, like those of the church of Notre-Dame, do not rise to the height of the pediment, a defect which is hidden in some degree by their being set rather back, so that they scarcely seem to form a part of the front. A pyramidal steeple adds to the beauty of the structure. The interior is destitute of ornaments, but its dimensions and elegant form give it an air of grandeur. The high altar is comparatively mean, as well as the pulpit. The organ is attributed to the same builder as that of the church of St.-Roch at Paris. The numerous fine pictures which this church possessed disappeared at the Revolution, when the church was converted into a corn market. Of those since restored the most remarkable are: in the chapel of the Virgin, Christ raising the son of the widow of Nain, by Jouvenet; Christ appearing to St. Peter near Rome, by Sarlai, a pupil of Mignard; and the presentation of the Virgin in the Temple, by Colin de Vermon: in the transept, the Adoration of the Shepherds, by Restout; and the Descent from the Cross, by Pierre; opposite the pulpit, a fine Crucifixion, by Schnetz. In one of the chapels is a colossal statue of St.-François-de-Sales, in white marble. In the second chapel to the right on entering is a monument erected by subscription to the memory of the duke of Berry. This fine group, executed in white marble, by Pradier, represents Religion holding a cross in her left hand, and with her right supporting the expiring prince. The front of the pedestal is ornamented with bas-reliefs in which the

town of Versailles, under the figure of a woman on her knees, appears weeping over a tomb. On the socle is the inscription:—*A Charles Ferdinand d'Artois, duc de Berry, Versailles, sa ville natale, en pleurs.* On one of the sides of the pedestal are the last words of the prince:—*Grâce, grâce pour l'homme!* Round the chapel are black marble tablets with the names of the public bodies and individuals who contributed to the erection of the monument; it cost 30,000 fr. exclusive of the marble, which was presented by the government. The altar-piece opposite the monument represents St. Charles Borromeo at prayer, by Froste. On Sundays at noon, mass in music, in which the military bands assist, is performed in this church. After the church of St.-Louis, the most remarkable edifice in old Versailles is the immense building on the left of the palace, called *le Grand Commun*, now occupied as a school under the protection of the duke of Bordeaux. It is substantially built of brick round a square court, and contains 1,000 rooms, in which not fewer than 2,000 persons were lodged when the court resided at Versailles. Having been converted into a manufactory of arms in 1795, the entrance was decorated with clusters of arms and trophies in relief. This manufactory attained the greatest celebrity, and supplied the French army annually with 50,000 muskets; but on the 2d of July, 1815, it was stripped and destroyed by the Prussians. Near *le Grand Commun* is the public library, established in the building formerly called the *hôtel des Affaires Etrangères*, the entrance to which is ornamented with figures in relief. It contains nearly 50,000 volumes, most of them choice editions proceeding from the libraries of Louis XVI and the count de Provence, afterwards Louis XVIII. It is open to the public daily from 9 to 3 o'clock, except Sundays and festivals. In this library is a curious volume with plates representing the celebrated tournament given by Louis XIV. Some good views of the principal cities of Europe are placed over the doors. To the library is attached a small museum. The *hôtel de la Guerre*, contiguous to the above, is remarkable as the place where the vast military plans

which rendered France so powerful under Louis XV were discussed and resolved on. The entrance is decorated with magnificent trophies in relief. In the rue Royale is a vast building occupied by a company of the king's body guard (*compagnie de Croix*), remarkable for its fine riding school. At the opposite extremity of the street in front of this hotel is seen an iron gate leading into the Orangery. It was at this gate that, on the 9th of September, 1792, the prisoners of Orleans, to the number of 52, were massacred. The duke de Brissac, commander of the guards of Louis XVI, long resisted the assassins, but at length fell a victim to his fidelity. A convent called *couvent de Grand-Champ* is situated in the rue Royale, which traverses the market called *marché-Neuf*. In the *quartier St.-Louis* is the famous tennis court celebrated for the oath taken by the National Assembly, which was the signal of the Revolution.

A considerable number of foreigners, including many English families, have chosen Versailles for their residence. The air is salubrious, but colder than at Paris. The streets are for the most part wide and clean, and in the summer nothing can be more delightful than its numerous walks; but in the winter, the streets, avenues and boulevards are deserted and present a melancholy appearance. The town possesses a few manufactories and has three annual fairs of eight days each, beginning May 1st, August 20th, and October 9th. The market days are Tuesdays and Fridays. Conveyances:—2 and 4, rue de Rivoli; 6, rue de Rohan; 39, rue Mazarine; and place Louis XVI, at the foot of the bridge.

VILLENEUVE-L'ÉTANG.

This is a pretty small château, situated at Garches, three leagues from Paris, which formerly belonged to the duke de Dalmatie, but is now the property of the Dauphiness. Conveyances:—8, *bis*, rue Duphot.

VINCENNES,

A large village, about four miles east of Paris, famous for its forest, called the *bois de Vincennes*, and its an-

cient royal château, is approached by a fine wide road, planted with stately trees. The forest, which consists of about 2,000 acres, appears to have existed long before the château, and to have been much more extensive than at present. The origin of the château dates from the 12th century: Louis le Jeune having built, in 1137, a country seat at Vincennes, which was known by the name of *Regale manerium*, or the royal manor. Philip Augustus surrounded the forest with strong and thick walls in 1283, when Henry III of England presented to him a great number of stags, deer, wild-boars, and other animals for the sports of the chase. Louis IX often visited Vincennes, and used to sit under an oak in the forest to administer justice. In 1337, Philippe de Valois demolished the ancient building, and laid the foundations of that which still exists, and which was completed by his royal successors.

Henry V, king of England, the hero of Agincourt, died at Vincennes, August 31st, 1422. Louis XI enlarged and embellished the château, which he made his favourite residence. It was in the reign of that cruel and superstitious prince, about the year 1472, that the donjon of Vincennes became a state prison. Charles IX died here in 1574. In the reign of Louis XIII, Mary de Medicis, his mother, built the magnificent gallery still in existence; and Louis XIII commenced the two large buildings to the south, which were finished by Louis XIV. In 1661, cardinal Mazarin died at Vincennes. The duke of Orléans, when regent of the kingdom, continued to live in the Palais-Royal; and in order to have the young king, Louis XV, near him, he fixed his majesty's residence, in the first year of his reign (1715) at Vincennes instead of Versailles, till the palace of the Tuileries could be prepared for him. In 1731, the trees in the forest of Vincennes being decayed with age, were felled, and acorns were sown in a regular manner through the park, from which have sprung the oaks which now form one of the most shady and agreeable woods in the neighbourhood of Paris. Vincennes, though no longer a royal residence, continued to be a state prison. Here the celebrated Mirabeau was confined from 1777 to

1780; and wrote, during that time, besides other works his *Lettres à Sophie*. This prison having become nearly useless during the reign of the unfortunate Louis XV. it was thrown open to the public in 1784. During the early stages of the Revolution, Vincennes was used as a place of confinement for disorderly women. Under Napoleon, after the Temple was pulled down, it again became a state prison. The unfortunate duke d'Enghien, who was arrested in Germany on the 15th of March, 1804, having been conducted to Vincennes on the 20th, at five in the evening, was condemned to death, the same night, by a military commission, and shot, at half past four on the following morning, in one of the ditches of the castle. His body was interred on the spot where he fell. On the 20th of March, 1816, the eve of the anniversary of his death, a search having been made for his remains, by order of Louis XVIII. they were discovered, and placed with religious care in a coffin, which was transported into the same room of the château in which the council of war condemned him to death, where it remained till the chapel was repaired and a monument erected to receive it. On the coffin is this inscription: *Ici est le corps de très-haut, très-puissant prince, Louis - Antoine - Henri de Bourbon, duc d'Enghien, prince du sang, pair de France, mort à Vincennes, le 21 mars 1804, à l'âge de 31 ans, 7 mois, 18 jours*. The château of Vincennes is still a state prison. It is also the central depot of the artillery and ammunition, in consequence of which a considerable force is always maintained there.

The château forms a parallelogram of large dimensions; round it were formerly nine towers, of which eight were demolished to the level of the wall, in 1818. That which remains, called the *tour de l'Horloge*, is a lofty square tower which forms the entrance. The donjon or keep is a detached building on the side towards Paris, and is highly worthy of the attention of the antiquary. It is ascended by 244 steps, and the visitor cannot look down from its summit without terror. Deep ditches, lined with stone, surround the château. The chapel, called *la Sainte Chapelle*, built by Charles V.

a most exquisitely beautiful specimen of Gothic architecture. The interior is remarkable for its windows of coloured glass, by Cousin, after the designs of Raphael. They formerly were numerous, but only seven now remain. The high altar is entirely detached, and consists of four Gothic columns; its front is ornamented with small Gothic arches of white marble and small figures. The balustrade which separates the choir from the nave is also Gothic, and of white marble. To the left of the altar is a monument, after designs by Deseine, to the memory of the unfortunate duke d'Enghien. It consists of four full-length statues in beautiful white marble. The prince appears supported by Religion. The other figures represent, the one, weeping France in chains, having at her feet a globe enriched with *leurs de lis*, and holding in her hand a broken sceptre; and the other Fanaticism, armed with a dagger, and in the attitude of striking her victim. The statue of the prince is replete with dignity and expression; that of Religion is remarkably fine; near her is a gilt cross, and upon her head is a golden crown. A trophy, in bronze, formed of the arms of the prince and the *écu* of the house of Condé, fills up the interval between the figures of the foreground. Upon the monument is the following inscription by the Académie des Inscriptions :

Ossa hîc sita sunt
 LUD. ANT. HENRICI
 BOURBONNICI CONDÆI, DUCIS ENGUIANI,
 Qui tunc exulante legitimo Rege,
 Apud exteros ultra Rhenum hospitaretur,
 Insidius tyranni, spreto jure gentium, interceptus.
 Intra hujusce castelli munimenta
 Nefariè damnatus et percussus, occubuit
 Noctè vigesima prima Martis MDCCCLIV.
 Ludovîcus XVIII, avito solio redditus,
 Desideratissimi principis reliquias
 Tumultuariè tum defossas requiri,
 Atque, sacris piacularibus ritè institutis,
 Hic monumento condi jussit
 MDCCCXVI.

A commemorative service for the repose of the soul of the unfortunate duke is performed here annually on

the 21st of March. The stranger who attends the military mass in music, at ten o'clock on Sunday mornings, will be highly gratified.

At Vincennes there are many neat country-houses with agreeable gardens. On the left of the road, about half way from Paris to Vincennes, is seen an elegant villa, to which is attached a paper manufactory belonging to the notorious Vidocq, who after a long career of crime, was liberated from the galleys to become the *chef* of the *brigade de sûreté* or secret police, in which *emploi* he realized considerable property and retired. The *mémoires* published by him are equally well known in England and France. The forest of Vincennes abounds in game and animals suited to the chase, and is frequently the theatre of royal hunting parties. It is much frequented by the Parisians on Sundays in summer. The church of Vincennes was almost entirely demolished at the Revolution, but a subscription has been set on foot for its reconstruction. *Fête* : — Assumption day (August 15th), and the Sunday following. Conveyances : — 16, marché St.-Jean ; 11, rue Ste.-Croix-de-la-Bretonnerie ; 23, rue de l'Egout-St.-Paul ; 23, rue du Bouloy ; 33, rue Coquillière ; and place de la Bastille.

THE END.

FÊTES OF THE ENVIRONS OF PARIS.

FOLLOWING TABLE WILL SHOW THE FÊTES OF THE ENVIRONS, 1830, ARRANGED IN THE ORDER OF MONTHS, WITH THE DISTANCE OF THE RESPECTIVE PLACES FROM THE CAPITAL, AND THE BARRIERS LEADING TO THEM.

DAYS.	PLACES.	See Page	DISTANCE from PARIS.	BARRIERS.
May 24 (for 14 days).	Saint-Denis	680	2 leagues.	Saint-Denis.
May 24 & 25	Versailles	703	4 ———	de Passy.
May 26 & 27	Ivry	649	3/4 ———	d'Italie.
May 28 & 29	Châtillon	634	1 1/4 ———	d'Enfer.
May 30 & 31	Passy	659	1/8 ———	de Passy.
June 1 & 2	Gentilly	647	1/2 ———	de l'Oursine.
June 3 & 4	Antony	619	2 1/2 ———	d'Enfer.
June 5 & 6	Nanterre	658	2 1/2 ———	de l'Etoile.
June 7 & 8	Nogent-sur-Marne	659	2 1/4 ———	du Trône.
June 9 & 10	Orly	659	3 ———	d'Italie.
June 11 & 12 (for 15 days).	Saint-Denis	680	2 ———	Saint-Denis.
June 13 & 14	Belleville	625	1/4 ———	de Belleville.
June 15 & 16	Neuilly	658	1/2 ———	de l'Etoile.
June 17 & 18	Sceaux	697	2 1/4 ———	d'Italie.
June 19 & 20	Saint-Maur	695	2 1/2 ———	du Trône.
June 21 & 22	Sèvres	698	2 ———	de Passy.
June 23 & 24	Grenelle	647	1/8 ———	de l'Ecole-Milit.
June 25 & 26	Saint-Mandé	695	1/4 ———	du Trône.
June 27 & 28	Meudon	652	2 ———	de Vaugirard.
June 29 & 30	Charenton	633	2 ———	de Charenton.
July 1 & 2	Maisons-Alfort	650	2 1/4 ———	de Charenton.
July 3 & 4	Fontenay-aux-Roses	646	2 ———	d'Enfer.
July 5 & 6	Plessis-Picquet	660	2 1/2 ———	d'Enfer.
July 7 & 8	Montmorency	656	4 1/2 ———	Saint-Denis.
July 9 & 10	Romainville	665	1 1/2 ———	de Pantin.
July 11 & 12	Pré-Saint-Gervais	662	1/4 ———	de Belleville.
July 13 & 14	Issy	648	3/4 ———	de Vaugirard.
July 15 & 16	Fontenay-sous-Bois	646	2 ———	du Trône.
July 17 & 18	Pont de Saint-Maur	696	2 1/2 ———	du Trône.
July 19 & 20	Soisy-sous-Etiolle	701	7 ———	de Charenton.
July 21 & 22	Auteuil	621	1 ———	de Passy.
July 23 & 24	Vincennes	744	1 1/2 ———	du Trône.
July 25 & 26	Bellevue	625	2 ———	de Passy.
July 27 & 28	Versailles	703	4 ———	de Passy.
July 29 & 30	Jouy	649	6 ———	d'Enfer.
August 1 & 2	Saint-Ouen	606	1 1/2 ———	de Clichy.
August 3 & 4	Marly	651	4 ———	de Passy.
August 5 & 6	Suresnes (couronnement de la Rosière)	702	2 ———	de l'Etoile.
August 7 & 8	St.-Germain (St. Louis)	691	5 ———	de l'Etoile.
August 9 & 10	Choisy-le-Roy	636	2 1/2 ———	d'Italie.
August 11 & 12	Bagnolet	624	1 ———	de Pantin.
August 13 & 14	St.-Germain (des Loges)	691	5 ———	de l'Etoile.
August 15 & 16	Saint-Cloud	667	2 ———	de Passy.
August 17 & 18	Bercy	625	1/2 ———	de Bercy.
August 19 & 20	Versailles	703	4 ———	de Passy.
August 21 & 22	Saint-Denis	680	2 ———	Saint-Denis.
August 23 & 24	Arcueil	619	3/4 ———	d'Enfer.

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LIST
OF THE
STREETS, SQUARES, ETC.
IN
PARIS.

PARIS :

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1827.

EXPLANATION.

The capital letter and figure placed after the name of the street, indicate the part of the Map in which it is found; for example, if you wish to find *rue de Biron*, D. 6. draw your finger down under the letter D, from the top of the Map, till it arrives opposite the figure 6, between the lines of which is *rue de Biron*.

The figure placed before the name of a street indicates that it is traced in the Map, but its name could not be given for want of room.

A cross + added to the letter and figure, denotes that on account of the small size of the Map, there is neither name nor trace of it given.

LIST

OF THE

STREETS, SQUARES, ETC. IN PARIS.

A.

ABBAYE (de l'), D. 4.
Abbaye (place de l'), D. 4.
Abbaye-St.-Martin (passage de l'), E. 3. +
Acacias (des), C. 5.
Académie, Vendeuil, passage, près Saint-Sulpice, D. 4. +
Aguasseau (d'), C. 2.
Aguasseau (marché et passage d'), près la Madeleine, C. 2. +
Aiguillerie (de l'), E. 3.
Alhouy, F. 2.
Albret (Cours d'), Mont-Saint-Hilaire, E. 4, 5. +
Allée-des-Veuves, ou Avenue des, B. 2, 3.
Alexandre (Saint-), enclos de la Trinité, E. 3. +
Aligre (d'), G. 4, 5.
Aligre (passage d'), R. Bailleul, E. 3. +
Amandiers-Popincourt (des), G. H. 3.
Amandiers (des), Montagne-Sainte-Geneviève, E. 5.
Amandiers (barrière des), H. 3.
Ambigu-Comique (théâtre), boulevard du Temple, F. 2.
Amboise (d'), Richelieu, D. 2.
Amboise (impasse), place Maubert, E. 4. +
Ambroise-Popincourt (St.-), G. 3.
Amelot, F. 3, 4.
Anastase (Saint-), F. 3.
Ancien-Grand-Cerf (passage de l'), E. 2.
Ancre-Royal (passage de l'), E. 3.
André (Saint-), H. 3.

André-des-Arts (Saint-), D. E. 4.
André-des-Arts (place St.-), E. 4.
1 Angiviller (d'), D. 3.
2 Anglade (de l'), D. 3.
Anglais (des), E. 4.
Anglais (impasse des), rue Beau-lourg, E. 3. +
Anglaises (des), E. 6.
Angoulême (d'), Champs-Élysées, B. 2.
Angoulême (d'), au Marais, F. 3.
Angoulême (place d'), fanb. du Temple, près le boulevard, F. 3.
Anjou-St.-Honoré (d'), C. 2.
Anjou (d'), au Marais, F. 3.
1 Anjou (d'), Dauphine, D. 4.
Anjou (quai d'), F. 4.
Anne (Ste.-), St.-Honoré, D. 2, 3.
Anne (Ste.-), quai des Orfèvres, E. 4. +
Antin (d'), D. 2.
Antoine (St.-), E. F. 4.
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Apport-Paris (place de l'), St.-Denis-au-Châtelet, E. 3. +
Arbalette (de l'), E. 5.
Arbre-Sec (de l'), D. E. 3.
Arcade (de l'), C. 2.
Arsenal (de l'), F. 4.
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Arche-Pépin, *idem*, E. 3.
Archevêché (quai de l'), E. 4.
Arche-St.-Pierre (passage), près le Pont-Neuf, E. 3. +
Arcis (des), E. 3.
Arcueil (barrière d'), D. 6.
Argenson (impasse d'), Vieille rue du Temple, E. F. 4. +
1*

Argenteuil (d'), D. 2. 3.
 Argenteuil (impasse d'), C. 2.
 Ariane (place d'), Halle au Poisson,
 E. 3. +
 Arras (d'), E. 5.
 Artois (d'), D. 2.
 Artois (passage d'), près l'Opéra,
 D. 2. +
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 E. 3. +
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 1 Audriettes (des), E. 4.
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 2 Aumaire (passage), E. 3.
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 B. 2. 3.
 Avenue du Bel-Air, H. 5.
 Avenue de la Bourdonnaye, A. B.
 4. 5.
 Avenue de Breteuil, B. 4. 5.
 Avenue Chaussée-du-Maine, Vau-
 girard, C. 5.
 Avenue Matignon, Étoile-des-
 Champs-Élysées, B. 2. +
 Avenue St.-Mandé, H. 5.
 Avenue des Ormes, place du Trône,
 H. 4.
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 Avenue de Vincennes, H. 4. +
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 4 Bailleul, E. 3.

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 1 Barbo (Ste.-), E. 2.
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 Barnabites (passage et cour de
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 Bayard, ville de François Ier, B. 3.
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Benoist (carrefour St.-), près la rue Taranne, D. 4. +
Benoist (St.-), enclos St.-Martin, E. 3. +
Benoist (passage et place St.-), St.-Jacques, E. 4.
Benoist (passage St.-), place de l'Abbaye-St.-Germain, D. 4.
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 brai, E. 4. +
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 4. +
 1 Capreau, à Vaugirard, E. 5.
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 Chantier-de-Tivoli, D. 1. 2. +
 Chantre (du), D. 3.
 Chantres (des), E. 4.
 Chanverrierie (de la), E. 3.
 Chapelle (de la), F. 1.
 Chapelle (cour de la Sainte-), au
 Palais, E. 4.
 Chapon, E. F. 3.
 Chaptal, D. 1.
 Charbonniers (des), faubourg St.-
 Antoine, G. 5.
 Charbonniers (des), faubourg St.-
 Marceau, E. 5. 6.
 Charbonniers (impasse des), St.-
 Antoine, G. 5.
 Charenton (de), F. G. H. 4 5. 6.
 Charenton (barrière de), H. 6.
 Chariot-d'Or (passage du), rue
 Grenala, E. 3. +
 Charité (de la), Foire-St.-Laurent,
 F. 2. +
 4 Charles (Pont St.-), E. 4.
 Charles X (passage du Bon), faub.
 du Temple, G. 3.
 Charles-Dix, E. F. 1.
 Charlot, F. 3.
 5 Charnier-des-Innocens (passage du),
 rue St.-Denis, E. 3.
 Charonne (de), G. H. 4.
 1 Charretière, E. 4. 5.
 Chartres (de), place du Carrousel,
 D. 3.
 Chartres, barrière de Courcelles,
 B. 2.
 Chartres (barrière de), B. 1.
 Chartreux (passage des), St.-Eus-
 tache, E. 3. +
 Chat-Blanc (impasse du), place du
 Châtelet, E. 3. +
 Chat-qui-Pêche (du), rue de la
 Huchette, E. 4. +
 Château-Landon (du), F. 1.
 Châtelet (place du), E. 3.
 Chauchat, D. 2.

Chaudron (du), F. 1.
 Chaume (du), E. F. 3.
 Chaussée-d'Antin (de la), D. 2.
 Chaussée-des-Minimes (de la),
 F. 3. 4.
 Chemin-de-Lagny (du), H. 4.
 Chemin-de-Pantin (du), F. 1.
 1 Chemin-du-Rempart, C. 2.
 Chemin-Vert (du), F. G. 3.
 Chemin-de-la-Voie (du), faubourg
 Saint-Denis, F. 1. +
 Cherche-Midi (du), D. 4.
 Chevalier-du-Guet (du), E. 3.
 Chevalier-du-Guet (place et im-
 passe), E. 3.
 Chevaux (marobé aux), boulevard
 L'Hôpital, F. 6.
 Chevert (de), B. 4.
 Chevet-St.-Landri (du), E. 4.
 Chevreuse (de), D. 5.
 3 Childebert, D. 4.
 3 Chilpéric, D. E. 3.
 Choiseul, D. 2.
 Choiseul (passage), D. 2.
 2 Cholets (des), E. 5.
 Cholets (passage des), *idem*, E.
 5. +
 Chopinette (de la), F. G. 2.
 Chopinette (barrière de la), G. 2.
 Christine, D. 4.
 Christophe (St.-), E. 4.
 Cimetière-St.-André, D. F. 4.
 Cimetière-St.-Benoit, St.-Jacques,
 E. 4.
 Cimetière-St.-Nicolas, E. 3.
 Cinq-Diamans (des), E. 3.
 Cirque (passage du), St.-Honoré,
 C. 2. 3.
 Cirque - Olympique (Franconi),
 F. 2.
 4 Ciscaux (des), D. 4.
 Cité (quai de la), E. 4.
 Cité (pont de la), E. 4.
 Cité, ou Prado (passage de la), E.
 4. +
 Claude (St.-), au Marais, F. 3. +
 Claude (impasse St.-), au Marais,
 F. 3. +
 Claude (St.-), porte St.-Denis, F.
 2. +
 Claude (impasse St.-), Mont-
 martre, E. 3. +
 Claude, près le pont du Jardin-du-
 Roi, G. 5. +
 Clef (de la), E. 5.

- 5 Clément, D. 4.
Clément-St.-Marcel (St.-), E. 6. +
Cléry (de), E. 2.
Clervaux (impasse de), rue St.-Martin, E. 3. +
Clichy (de), D. 1.
Clichy (barrière de), D. 1.
Cloche-Perche, E. F. 4.
Cloître-Notre-Dame (du), E. 4.
Cloître, Passage et impasse de la Treille, St.-Germain-l'Auxerrois, D. 3. +
Cloître - St.-Germain-l'Auxerrois, D. 3. +
7 Cloître-St.-Méris (du), E. 3.
Cloître-St.-Honoré (passage), D. 3. +
5 Cloître et Place St. Benoit (du), St.-Jacques, E. 4.
1 Cloître - St. - Marcel, (passage et place), E. 6.
Cloître-St.-Jacques-l'Hôpital (du), E. 3.
Clopier (impasse), E. 5.
Clos-Georget (du), D. 3.
Clos-Payen (et passage du), près la rue de l'Oursine, E. 6.
3 Clotilde, E. 5.
Clovis, E. 5.
6 Cluny (de), E. 4, 5.
Cluny (passage de), E. 4, 5. +
7 Cocatrix, E. 4.
6 Cœur-Volant (du), faubourg St.-Germain, D. 4.
Cœur-Volant (du), à Chaillot, A. 3.
Colbert (arcade de), D. 2.
Collégiale (place de la), ou St.-Marcel, E. 6.
Colombe (de la), E. 4.
Colombier (du), D. 4.
Colonnes (des), D. 2.
Colyade (du), B. 2.
Combat (barrière du), G. 2.
Comédie (passage de la), St.-Honoré, D. 3. +
Comète (de la), B. 3. +
8 Commerce (du), enclos de la Trinité, E. 3.
Commerce (passage du), St.-Martin, F. 3. +
Comtesse - D'Artois, Montorgueil, E. 3.
Condé (de), D. 4.
Conférence, (quai de la), B. 3.
Conférence (place de la), B. 3.

- 1 Conté (de), enclos St.-Marta, E. 3.
Conti (quai de), et place, D. 1.
7 Conti (impasse), D. 4.
Contrat-Social (du), E. 3.
Contrescarpe, Dauphine, D. 1.
15 Contrescarpe, à l'Estrapade, La Contrescarpe (de la), St.-Augustin, F. 4. 5.
Copeau, E. 5.
Coq-St.-Honoré, D. 3.
Coq-St.-Jean, E. 3. 4.
Coqheron, E. 3.
Coquenard, D. E. 2.
Coquerelle (impasse), Vielle du Temple, F. 4.
Coquilles (des), E. 3. 4.
Coquillière, D. E. 3.
Corderie (de la), au Temple, F. 3.
Corderie (de la), Marché St.-Honoré, D. 2. +
Corderie (impasse de la), *idem*, 2. +
8 Cordiers (des), E. 4, 5.
9 Cordonnerie (de la), E. 3.
Cornéille (de), D. 4.
Cornes (des), E. 6.
Cossommerie (de la), E. 3.
Cotte (de), G. 4.
Courcelles (de), R. 2.
Courcelles (barrière de), B. 1.
Couronne (passage de la), rue de Bourdonnais, E. 3. +
Courtalon, près la rue St.-Denis place Sainte-Opportune, E. 3.
Coutellerie (de la), E. 4.
Cour-du-Commerce (passage la), École-de-Médecine, D. 1.
Cour-des-Deux-Sœurs, rue Charonne, G. 4. +
26 Cour-du-Dragon, et passage, I
Cour-des-Fontaines, *idem*, D. 1.
Cour-de-François 1er., *idem*, du Ponceau, E. 2. +
Cour-St.-Guillaume, *idem*, rue Richelieu, D. 3. +
Cour-du-Harlay, au Palais 4. +
Cour Joseph, rue de Charonne 4. +
Cour-de-la-Juiverie, place St. toine, F. 4. +
Cour-de-Lamoignon, *idem*, 4. +
Cour et Passage-des-Messagers faub. Poissonnière, D. E. 1. :

- Cour-des-Miracles, *idem*, place de la Bastille, F. 4. +
 Cour-des-Miracles, place du Caire, E. 2.
 Cour-des-Miracles, rue de Reuilly, H. 5. +
 Cour-du-Puits-de-Rome (et passage), F. 3. +
 Cour-du-Retiro, ou des-Coches, *idem*, faubourg St.-Honoré, C. 2.
 Cour-de-Rohan (passage et impasse), École-de-Médecine, D. 4.
 Courroirie (de la), E. 3. +
 Cours-de-l' Arsenal (passages), F. 4.
 Courthéon (impasse), St.-Germain-l'Auxerrois, D. E. 3. +
 Coutures-St.-Gervais (des), F. 3.
 Courty (de), C. 3.
 8 Crébillon (de), D. 4.
 Croissant (du), E. 2.
 Croix (de la), F. 3.
 Croix-Blanche (de la), Marché St.-Jean, E. 4. +
 Croix (place Sainte-), D. 2.
 Croix (Sainte-), D. 2.
 49 Croix (Sainte-), près le Palais de Justice, E. 4.
 Croix-Bossière (de la), à Chaillot, A. 3. +
 Croix-de-la-Bretonnerie (Sainte-), E. F. 3.
 Croix-de-la-Bretonnerie (passage Sainte-), E. 3.
 Croix-des-Petits-Champs, D. 3.
 Croix-Rouge (carrefour de la), D. 4.
 Croix-du-Roule (de la), A. B. 1. 2.
 Croix-du-Trahoir (place de la), rue de l'Arbre-Sec, E. 3.
 Croullebarbe (de), E. 6.
 Croullebarbe (barrière de), E. 6.
 Crussol (de), F. G. 3.
 Culture-Sainte-Catherine, F. 3, 4.
 Cunette (barrière de la), A. 4.
 Coypel (impasse), près la rue Cadet, D. E. 2.
 Cygne (du), E. 3.

D.

- Dames-Saint-Chaumont (passage des), St.-Denis et du Pouceau, E. 2. +

- 2 Damiette, E. 2.
 Dandrolas (impasse), Mouffetard, E. 6. +
 Dany (impasse), rue du Rocher, C. 1.
 Dauphin (du), D. 3.
 Dauphine, D. 4.
 33 Dauphine (passage), D. 4.
 Dauphine (place), D. E. 4.
 Décourageurs (des), E. 3.
 Degrés (des), Bonne-Nouvelle, E. 2. +
 Delaunay (impasse), H. 4. +
 Delorme (passage), St.-Honoré, D. 3.
 Demi-Saint (du), Saint-Germain-l'Auxerrois, D. 3. +
 Denis (St.-), E. 2, 3.
 Denis (St.-), faubourg St.-Antoine, H. 4.
 Denis (barrière St.-), F. 1.
 Denis (boulevard St.-), E. 2.
 Denis (passage St.-), au Caire, E. 2. +
 Dervillé, près la rue de l'Oursine, E. 6. +
 Dessaix, A. 4.
 Dessaix, quasi et Marché-aux-Fleurs, E. 4.
 Descartes, E. 5.
 Desèze, D. 2.
 Désir (passage du), E. F. 2.
 9 Deux-Anges (des), D. 4.
 Deux-Boules (des), E. 3.
 Deux-Ecus (des), E. 3.
 Deux-Eglises (des), D. 5.
 9 Deux-Ermites (des), E. 4.
 Deux-Ponts (des), E. F. 4.
 Deux-Portes-St.-Sauveur (des), E. 3.
 Deux-Portes-St.-Jean (des), E. 3, 4.
 Deux-Portes (des), École-de-Médecine, E. 4.
 Dominique (St.-), faub. St.-Germain, C. D. 3, 4.
 Dominique (St.-), Gros-Caillois, B. 3.
 Dominique (St.-) d'Enfer, D. E. 5.
 1 Dominique (impasse), d'Enfer, D. 5.
 Dorée, F. 3.
 Douze-Portes (des), F. 3.
 Doyenné (et impasse du), D. 3.
 Dragon (du), D. 4.

- Dugay-Trouin, D. 5.
 Duguesclin, A. 4.
 Duphot, C. 2.
 Dupleix, A. B. 4.
 Dupleix (place), A. B. 4.
 Dupont, A. 3.
 Dupuis, enclos du Temple, F. 3.
 2 Duras (de), C. 2.

E.

- Echarpe (de l'), F. 4.
 2 Echaudé (de l'), au Marais, F. 3.
 Echaudé (de l'), faub. St.-Germain,
 D. 4.
 Echelle (de l'), D. 3.
 Echiquier (impasse de l'), F.
 Echiquier (de l'), E. 2.
 Ecole (quai et place de l'), D. 3.
 Ecole-de-Médecine (de l'), D. B. 4.
 Ecole-de-Médecine (place de l'),
 D. 4.
 Ecole-Militaire (barrière de l'),
 B. 4. 5.
 Ecole (de l'), près la barrière, *idem*,
 B. 5.
 4 Ecoisse (d'), E. 4. 5.
 Ecoiffes (des), F. 4.
 Ecrivains (des), place du Châtelet,
 E. 3. +
 Eglise (de l'), B. 3. 4.
 Egout (de l'), faub. St.-Germain,
 D. 4.
 Egout (de l'), Place-Royale, F. 4.
 Egout (impasse de l'), faub. St.-
 Martin, près la porte, C. E. 2. +
 Empereur (passage de l'), place
 du Châtelet, E. 3. +
 Elisabeth (St.-), F. 3.
 10 Eloy (St.-), E. 4.
 Enfant-Jésus (impasse de l'), rue
 Vaugirard, C. 5. +
 Enfants-Rouges (des), F. 3.
 Enfants-Rouges (marché des), au
 Marais, F. 3.
 Enfer (d'), D. 5. 6.
 Enfer (barrière d'), D. 6.
 Enfer (boulevard d'), D. 5. 6.
 Enfer (marché d'), D. 5.
 Enghien (d'), E. 2.
 Epée-de-Bois (de l'), E. 5.
 Eperon (de l'), D. 4.
 10 Erfurth (d'), D. 4.

- Essai (de l'), Marché-aux-
 vaux, F. 6. +
 Est (de l'), D. 5.
 Estrapade (place de l'), E. 4.
 10 Etienne, E. 3.
 Etienne-des-Grès (St.-), E. 5.
 Etienne-du-Mont (impasse St.-
 près l'église, E. 5. +
 2 Etoile (de l'), F. 4.
 Etoile (place de l'), barrière
 Neuilly, A. 2.
 Etoile (impasse et passage de l'
 place du Caire, E. 2. +
 Etoile (de l'), *idem*, au Gros
 Caillou, B. 3. +
 Etrées (d'), B. C. 4.
 Etuves (impasse des), rue de
 Lombards, E. 3. +
 Eustache (passage St.-), E. 3. +
 Eustache (place St.-), E. 3.
 Evêque (l'), D. 3.
 11 Evêché (de l'), E. 4.

F.

- Faron (impasse St.-), marché St.-
 Jean, E. 4. +
 Faubourg-St.-Antoine (du), F. G.
 H. 4.
 Faubourg-St.-Denis (du), E. F.
 1. 2.
 Faubourg-St.-Honoré (du), B. C. 2.
 Faubourg-St.-Jacques (du), D.
 E. 5. 6.
 Faubourg-St.-Martin, E. F. 1. 2.
 Faubourg-Montmartre, D. E. 2.
 Faubourg-Poissonnière, E. 1. 2.
 Faubourg-du-Roule, A. B. 2.
 Faubourg-du-Temple, F. G. 2.
 Fauconnier (du), F. 4.
 Favart, D. 2.
 Favart (théâtre de), D. 2.
 11 Felibien, D. 4.
 Fénélon (place), pont de la Cité,
 E. 4. +
 Femme-sans-Tête (de la), E. 4.
 Fer-à-Moulin, E. F. 5. 6.
 Fers (aux), E. 3.
 Ferdinand, G. 2.
 3 Ferdinand-Berthout, enclos St.-
 Martin, F. 3.
 Ferme-de-Gravelle (ruelle de la),
 B. 4.

- Ferme-des-Mathurins (de la),
 C. 2.
 Ferronnerie (de la), E. 3.
 Férù, D. 4.
 Férou (impasse), D. 4.
 Feuillade (de la), D. 3.
 Feuillantines (des, et impasse),
 E. 5.
 12 Fèves (aux), E. 4.
 Feydeau, D. 2.
 Feydeau (théâtre et passage), D. 2.
 Fiacre (St.-), E. 2.
 Fiacre (impasse St.-), près St.-
 Médéric, E. 3. +
 Fiacre, *idem*, faubourg du Temple,
 près le canal, F. 2. +
 Fidélité (de la), E. F. 2.
 Fidélité (place), près St.-Laurent,
 F. 2.
 Figuier (du), F. 4.
 Filles-du-Calvaire (des), F. 3.
 Filles-du-Calvaire (boulevard des),
 F. 3.
 Filles-du-Calvaire (carrefour des),
 F. 3.
 Filles-Dieu (des), au Caire, E. 2.
 Filles-Dieu (impasse des), porte
 St.-Denis, E. 2. +
 Filles-St.-Thomas (des), D. 2.
 Fleurus (de), D. 5.
 Flore (passage de), près l'Opéra,
 D. 2. +
 Florentin (St.), C. 2.
 Foin-Saint-Jacques (du), E. 4.
 Foin (du), au Marais, F. 4.
 1 Foire-St.-Laurent (passage de la),
 F. 2.
 Folie-Méricourt (de la), F. G. 2, 3.
 Folis-Regnaut (de la), G. H. 3. 4.
 Fontaine faubourg du Temple,
 F. G. 2.
 Fontaine (de la), Jardin-du-Roi,
 E. 5.
 Fontaines (des), au Temple, F. 3.
 Fontarabie (barrière de), H. 4.
 Fontenoy (place de), B. 4.
 4 Forez (de), F. 3.
 Forges (des), au Caire, E. 2. +
 Forge-Royale (impasse de la), fan-
 bourg St.-Antoine, G. 4. +
 Fossés-St.-Bernard (des), E. 4. 5.
 Fossés-St.-Germain - l'Auxerrois
 (des), D. E. 3.
 Fossés-St.-Germain - des - Prés,
 (des), D. 4.

- Fossés-St.-Jacques (des), E. 5.
 Fossés-St.-Marcel (des), E. F. 5. 6.
 Fossés-St.-Martin (des), F. 1.
 Fossés-Montmartre (des), D. E. 3.
 Fossés-du-Temple (des), F. 2, 3.
 Fossés-St.-Victor (des), E. 5.
 Fouarre (du), E. 4.
 Four-St.-Honoré (du), E. 3.
 Four-Saint-Germain (du), D. 4.
 5 Four-Mont-St.-Hilaire (du), E. 5.
 Fourcy-St.-Antoine (de), F. 4.
 Fourcy (de), Estrapade (place et
 marché de), E. 5.
 Fourcy-St.-Antoine (impasse), rue
 de Jony, F. 4. +
 11 Fourreurs (des), E. 3.
 Fourneaux (des), C. 5.
 Fourneaux (barrière des), C. 5.
 Foy (St.-), E. 2.
 Foy (passage St.-), au Caire, E.
 2. +
 Foy (du général, galerie et passage),
 Chaussée-d'Antin, D. 2.
 Français (théâtre), Palais-Royal,
 D. 3.
 Française, E. 3.
 François Ier (place, à la ville de),
 B. 3.
 Franklin (barrière), A. 3.
 Francs-Bourgeois (des), place St.-
 Michel, D. 4, 5.
 Francs-Bourgeois (des), au Marais,
 F. 3, 4.
 Francs-Bourgeois - Saint-Marcel
 (des), E. 6.
 Frépillon, F. 3.
 Frépillon (passage), *idem*, F. 3. +
 Frileuse, à la Grève, E. 4. +
 Froidmanteau, D. 3.
 Fromagerie (de la), à la Halle,
 E. 3. +
 Fromental, E. 4.
 14 Frondeurs (des), D. 3.
 Fruits (port aux), ou le Mail, E. 4.
 Furstenberg, D. 4.
 Fuseaux (des), Pont-Neuf, E. 3. +

G

- Gaité (théâtre de la), boulevard du
 Temple, F. 2.
 Gaillon, D. 2.
 Gaillon (carrefour), D. 2.
 Gallande, E. 4.

Garancière, D. 4.
 Garre (barrière de la), G. 5.
 Gasté (de), A. 3.
 Gastine (place), r. St.-Donis, E. 3.
 Geneviève (Ste.-), à Chaillot,
 A. 2.
 Genti (passage), G. 5.
 Geoffroy-Langovin, E. 3.
 Geoffroy-l'Asnier, E. 4.
 Georges (St.-), D. 2.
 Gérard-Boquet, F. 4.
 Germain (Marché-St.-), D. 4.
 Germain-l'Auxerrois (St.-), E. 3.
 Germain-l'Auxerrois (place St.-),
 E. 3.
 Germain-des-Prés (St.-), D. 4.
 Germain-des-Prés (place St.-), D. 4.
 Gervais (St.-), F. 3.
 Gervais (passage St.-), à la Grève,
 E. 4. +
 29 Gervais-Laurent, à la Cité, E. 4.
 Gèvres (quai de), E. 3, 4.
 Gindre (du), D. 4.
 Gilt-Jo-Cœur, E. 4.
 Glacière (de la), E. 6.
 13 Glatigny (de) E. 4.
 2 Gobelins (des), E. 6.
 Gobelins (ruelle des), *idem*, E. 6.
 Gobelins (boulevard des), E. 6. +
 Godot-de-Mauroy, C. 2.
 Gourdes (des), A. B. 2, 3.
 Gracieuse, E. 5.
 Grammont (de), D. 2.
 Grammont (pont de), F. 4.
 Grand-Chantier, F. 3.
 Grand-Chantier-de-Tivoli (pas-
 sage du), C. 2.
 Grand-Hurleur (du), E. 3.
 Grand-Prieuré (du), F. 3.
 Grand-St.-Michel (impasse du),
 F. 1, 2.
 Grands-Augustins (des), D. 4.
 Grand-Cerf (passage du), Ponceau,
 E. 2.
 14 Grands-Degrés (des), E. 4.
 Grande-Frappierie (de la), à la
 Halle, E. 3. +
 Grande-Pinte (de la), H. 6.
 Grande-Rue-Verte, B. C. 2.
 Grande-Truanderie, E. 3.
 Grange-aux-Belles, F. 2.
 Grange-Balelière, D. 2.
 Grange-aux-Merciers, H. 6.
 Gravilliers (des), E. F. 3.
 Grenelle-St.-Honoré (de), D. E. 3.

Grenelle (de), faubourg St.-Ge-
 main, C. D. 3, 4.
 Grenelle, au Gros-Caillois, B. 1.
 Grenelle (barrière de), A. 4.
 Grenelle (impasse de), Gros-Cail-
 B. 3.
 Grenata, E. 3.
 Grenata (impasse), enclos de la Tu-
 mité, E. 3. +
 Grenier-St.-Lazare, E. 3.
 48 Grenier-sur-l'Eau, à la Grève
 E. 4.
 Grès (des), D. E. 4, 5.
 Grégoirs (des), C. 2.
 Grétry, D. 2.
 Grève (quai de la), E. 4.
 Gril (du), E. 5.
 Gros-Chevet (du), E. 2.
 Grosse-Tête (impasse de la), à
 Caire, E. 2. +
 Guénée (impasse), F. 4.
 Guénégand, D. 4.
 Guépine (impasse), rue de Jony-
 Saint-Antoine, E. F. 4. +
 Guérin-Boissac, E. 3.
 Guillaume, E. 4.
 Guillaume (St.-), D. 4.
 Guillemites (des), Blanes-Man-
 teaux, F. 3. +
 12 Guisarde, D. 4.
 Gymnase, ou théâtre de Madame,
 boulevard Bonne-Nouvelle, E. 2.

H.

Hanovre (d'), D. 2.
 Harlay (de), au Palais, E. 4.
 Harlay (de), au Marais, F. 3.
 Harpe (de la), D. E. 4.
 2 Hautefort (impasse), St.-Marcel,
 E. 6.
 Haut-Moulin (du), en la Cité, E. 4.
 Haut-Moulin (du), faub. du Tem-
 ple, F. 2, 3.
 15 Haut-des-Ursins, E. 4.
 Hautefeuille, D. E. 4.
 Hauteville (d'), E. 2.
 Hasard (du), D. 3.
 Heaumerie (de la), E. 3.
 Heaumerie (impasse de la), E.
 3. +
 Holder (du), D. 2.
 Henri-Premier (de), enclos St.-
 Martin, E. 3. +

- Henri-Quatre, place du Pont-Neuf, D. 3, 4.
 Hilaire (St.-), E. 4. 5.
 Hillerin-Bertin, C. 4.
 Hirondelle (de l'), E. 4.
 Hippolyte (St.-), E. 6.
 Homme-Armé (de l'), E. 3.
 13 Honoré-Chevalier, D. 4.
 Honoré (St.-), C. D. E. 2, 3.
 Honoré (marché St.-), ou Jacobins, D. 2.
 Hôpital (boulevard de l'), E. F. 5, 6.
 Hôpital (quai de l'), F. G. 6.
 Hôpital (place de l'), St.-Antoine, G. 4.
 Hospice de la Vieillesse, autrefois Hôpital de la Salpêtrière (place de l'), F. 5.
 Hôpital St.-Louis (de l'), F. G. 2.
 Horloge (passage de l'), près l'Opéra, D. 2. +
 Horloge (quai de l'), D. E. 4.
 Hospitalières-St.-Gervais (marché des), Blancs-Manteaux, F. 3. +
 Hospitalières (impasse des), Place-Royale, F. 4. +
 Hôtel-de-Ville (place de l'), E. 4.
 Hôtel-Breton (passage). Palais-Royal, D. 3. +
 Hôtel-des-Fermes (passage de l'), rue du Bouloi, D. E. 3.
 Hôtel-Tanchoux (passage de l'), Marché-Neuf, E. 4.
 Housaye (du), D. 2.
 Huchette (de la), E. 4.
 Hugues (St.-), enclos St.-Martin, E. 3. +
 Hyacinthe (St.-), place St.-Michel, D. E. 5.
 Hyacinthe (passage St.-), *idem*, D. E. 5. +
 Hyacinthe (St.-), marché St.-Honoré, D. 3.
 15 Hyacinthe, quai de la Grève, E. 4.

I.

- Irlandais (des), E. 5.
 1 Ivry (d'), F. 6.
 Ivry (harrière d'), ou Deux-Moulins, F. 6.
 Innocens (marché des), rue St.-Denis, à la Halle, E. 3.
 Innocens (passage des), *idem*, E. 3.

- Italiens (place des), D. 2.
 Italiens (boulevard des), D. 2.
 Invalides (*idem* des), C. 4, 5.
 Invalides (pont des), A. 3.
 Invalides (place des), B. C. 3, 4.
 Italie (harrière d'), ou Moufflard, E. 6.

J.

- 17 Jacinthe, E. 4.
 Jacob, D. 4.
 Jacques (St.-), E. 4, 5.
 Jacques (marché et place St.-), rue Soufflot, E. 5.
 Jacques (boulevard St.-), D. E. 6.
 Jacques-la-Boucherie (St.-), E. 3.
 Jacques-la-Boucherie (marché St.-, et place), E. 3.
 Jacques-la-Boucherie (passage St.-), E. 3.
 41 Jacques-l'Hôpital, ou des Pèlerins (St.-), rue Mauconseil, E. 3.
 Jardin-du-Roi (du), E. F. 5, 6.
 Jardin-du-Roi (pont du), ou d'Austerlitz, F. 5.
 Jardinnet (du), D. 4.
 Jardiniers (ruelle des), faub. St.-Antoine, G. H. 5.
 Jardiniers (impasse et ruelle des), F. 3.
 Jardins (des), F. 4.
 Jarente, F. 4.
 Jean (St.-), au Gros-Cailhou, B. 3.
 Jean (marché St.-), place Baudoyer, E. 4.
 Jean-Baptiste (St.-), C. 2.
 Jean-Bart, D. 5.
 Jean-Beausire (impasse et rue), F. 4.
 Jean-de-Bauce, à la Halle, E. 3. +
 Jean-de-Beauvais (St.-), E. 4.
 Jean-Bouton (ruelle), G. 5.
 Jean-Goujon, ville de François Ier, B. 3.
 6 Jean-Hubert, E. 5.
 18 Jean-de-l'Épine, E. 4.
 19 Jean-de-Latran (St.-), E. 4.
 Jean-de-Latran (passage St.-), E. 4. +
 Jean-Jacques-Rousseau, E. 3.
 Jean-Lantier, au Pont-Neuf, E. 3.
 Jean-Pain-Mollet, E. 3.

- Jean-Robert, E. 3.
 Jean-Tison, D. E. 3.
 Jérôme (St.-), place du Châtelet,
 E. 3, 4. +
 Jérusalem, quai des Orfèvres, E.
 4. +
 Jérusalem-Notre-Dame (passage
 et impasse de), E. 4. +
 Jeu-de-Paume (passage du), boule-
 vard du Temple, F. 3. +
 Jeuneurs (des), E. 2.
 Joaillerie (de la), place du Châte-
 let, E. 3. +
 Joquelet, D. E. 2.
 Joseph (St.-), E. 2.
 Joseph (marché St.-), rue Mont-
 martre, E. 2.
 Joubert, D. 2.
 13 Jour (du), E. 3.
 Jouy (de), F. 4.
 Judas, Montagno-Sto.-Geneviève,
 E. 5. +
 Juifs (des), F. 4.
 Juiverie (de la), E. 4.
 Jules (St.-), faubourg St.-Antoine,
 G. 4. +
 20 Julien-le-Pauvre, E. 4.
 Jullienne, près la rue de l'Oursine,
 E. 6. +
 Jussienne (de la), E. 3.
 Jussienne (passage de la), E. 3.

K.

Kléber, A. B. 4.

L.

- Labruyère, D. 1.
 Lacaille, D. 6.
 Lacuée, F. G. 4, 5.
 Laiterie (de la), enclos de la Tri-
 nité, E. 3. +
 Lancry, F. 2.
 21 Landry (St.-), E. 4.
 Landry (impasse St.-), près la rue,
 E. 4. +
 Lanterne (de la), Arcis, E. 3. +
 Lanterne (de la), Cité, E. 4.
 Lappe (de), G. 4.
 Lard (au), St.-Honoré, à la Halle
 aux draps, E. 3. +

- Lord (impasse au), St.-Honoré,
 Halle aux draps, E. 3. +
 Launay (impasse de), rue de Ce-
 rroune, H. 4. +
 Laurent (St.-), F. 2.
 Laurent (impasse St.-), parts-
 Denis, E. 2. +
 Laval, D. 1.
 Lavandières (des), Ste.-Opportune
 E. 3.
 Lavandières (des), place Maubert
 E. 4.
 2 Lazare (St.-), Foire-St.-Laurent
 F. 2.
 Lenoir (St.-), C. D. 1, 2.
 Lazare (impasse St.-), faub. St.-
 Denis, F. 1.
 Leclerc, D. 6.
 Lemoine (passage), St.-Denis, E.
 2. +
 14 Lenoir, Halle aux draps, E. 3.
 Lenoir, faubourg St.-Antoine, G. 4.
 Lenoir, Foire-St.-Laurent, F. 1. +
 Lepelletier, D. 2.
 Lesdiguières (de), F. 4.
 22 Levrette (de la), à la Grève, E. 4.
 Licorne (de la), E. 4.
 Lilas (ruelle des), F. G. 3.
 15 Limace (de la), E. 3.
 Limoges (de), F. 3.
 16 Lingerie (de la), aux Innocents, E. 3.
 Lions (des), F. 4.
 14 Lobineau, D. 4.
 Lombards (des), E. 3.
 Longchamp (de), A. 3.
 Longchamp (barrière de), A. 3.
 Longpont (de), E. 4.
 3 Longue-Alée (passage de la), Fou-
 ccau, E. 2.
 Longuevoine (impasse), F. 3.
 faub. St.-Jacques, D. 6.
 Lorillon (de), G. 2.
 Louis-le-Grand, D. 2.
 Louis (St.-), au Marais, F. 3, 4.
 Louis (impasse St.-), faubourg du
 Temple, F. 2.
 Louis (St.-), *idem*, Charlemagne,
 F. 4. +
 Louis (île St.-) *idem*, E. F. 4.
 Louis (marché St.-), *idem*, F. 4.
 Louis (St.-), St.-Honoré, D. 3.
 Louis-Quinze (place), C. 3.
 Louis-Seize (pont), C. 3.
 Louis (île St.-), E. F. 4.
 Lourcine (de), E. 5, 6.

- Lourcine (barrière de), E. 6.
 Louviers (île), F. 4, 5.
 Louvois (de), D. 2.
 Louvois (théâtre), D. 2.
 Louvre (quai du), D. 3.
 Louvre (place du), D. 3.
 Louvre (pont du), ou des Arts,
 D. 3.
 Lubek, A. 3.
 1 Lully (de), D. 2.
 Lune (de la), E. 2.
 Luxembourg (passage du), D. 5.
 Lyonnais (des), E. 6.

M.

- 15 Mabillon, D. 4.
 23 Mâcon, E. 4.
 Maçons (des), E. 4.
 Madame, D. 4, 5.
 Madeleine (de la), C. 2.
 Madeleine (boulevard de la), C. 2.
 Madeleine (impasse et passage de
 la), à la Cité, E. 4. +
 Madeleine (place de la), C. 2.
 Magdebourg (de), A. 3.
 Magloire (St.-), Saint-Denis, E.
 3. +
 Magloire (impasse St.-), *idem*, E.
 3. +
 Mail (du), D. E. 3.
 Maine (barrière du), C. 5.
 Maison-Neuve, C. 2.
 Malaquais (quai), D. 3.
 Malte (de), faubourg du Temple,
 F. 2.
 Malar, au Gros-Caillois, B. 3.
 Mandar, E. 3.
 Mandé (barrière St.-), H. 5.
 Mandé (ruelle St.-), H. 5. +
 Manège (passage du), C. 4, 5.
 Marais (des), faub. St.-Germain,
 D. 4.
 Marais (des), faub. Saint-Martin,
 F. 2.
 Marais (place des), au canal, F. 2.
 Marais-Rouges (impasse des), *idem*,
 F. 2.
 Marc (St.-), D. 2.
 Marcel (St.-), E. 6.
 Marchand (passage), Cloître-St.-
 Honoré, D. 3. +
 Marche (de la), F. 3.

- Marché (du), près la rue d'Agues-
 seau, faub. St.-Honoré, C. 2.
 Marché-aux-Chevaux (du), F. 6.
 Marché-aux-Chevaux (impasse
 du), *idem*, E. F. 6. +
 17 Marché-aux-Poirées (du), E. 3.
 Marché-Neuf (du), E. 4.
 Marché-Palu (du), E. 4.
 Marché-St.-Honoré (du), D. 2, 3.
 Marché-aux-Veaux, E. 4.
 Marché-St.-Martin (du), enclos St.-
 Martin, F. 3. +
 Marcou (St.-), enclos St.-Martin,
 E. 3. +
 Marguerite (St.-), faub. St.-Ger-
 main, et place, D. 4.
 Marguerite (St.-), faubourg Saint-
 Antoine et place, G. 4.
 Marguerite (marché Saint-), faub.
 Saint-Germain, D. 4.
 Marie (pont), F. 4.
 Marie (St.-), Saint-Germain, D. 3.
 Marie (St.-), à Chaillot, A. 3.
 Marie (St.-), barrière de, A. 3.
 Marie (passage St.-), faub. Saint-
 Germain, C. 4.
 Marie-Stuart, E. 3.
 Marine (impasse et passage St.-)
 Cité, E. 4. +
 Marivaux (de), Italiens, D. 2.
 38 Marivaux (de), Lombards, E. 3.
 Marmouzets (des), en la Cité,
 E. 4.
 3 Marmouzets (des), aux Gobelins,
 E. 6.
 Martel, E. 2.
 16 Marthe (St.-), D. 4.
 Martial (impasse St.-), Cité, près
 le Palais, E. 4. +
 Martin (St.-), E. 2, 3.
 Martin (boulevard St.-), E. 2.
 Martin (impasse St.-), enclos, E. 3. +
 Martin (marché St.-), E. 3.
 24 Martrois (du), E. 4.
 Martyrs (des), D. 1.
 Martyrs (barrière des), D. E. 1.
 Masseran (de), C. 4, 5.
 25 Massillon, E. 4.
 Mathurins (des), E. 4.
 Matignon (de), B. 2. :
 Matignon (impasse du), Carrousel,
 D. 3. +
 Maubert (place), E. 4.
 Maubéc, E. 3.
 Mauconseil, E. 3.

- Manonville (impasse), St.-Denis-
 St.-Sauveur, E. 3. +
 Maur (St.-), faubourg du Temple,
 F. G. 2. 3. 4.
 Maur (St.-), faub. Saint-Germain,
 C. 4.
 Mûr (St.-), enclos St.-Martin, E.
 3. +
 Maure (du), E. 3. +
 Mauvais-Garçons (des), faubourg
 Saint-Germain, D. 4.
 Mauvais-Garçons (des), Marché-
 Saint-Jean, E. 4.
 Mauvaises-Paroles (des), E. 3.
 Mazarine, D. 4.
 Mazas (place), F. 5.
 3 Mazure (de la), F. 4. 3.
 Mécaniques (des), enclos de la Tri-
 nité, E. 3. +
 Méchin, D. 6.
 Mégisserie (quai de la), ou de la
 Périalle, E. 3.
 Ménars, D. 2.
 Ménétriers (des), E. 3.
 Ménilmontant (de), F. G. 2. 3
 Ménilmontant (barrière de), G. 2.
 18 Mercier, D. E. 3.
 Meslay, E. F. 2. //
 Messageries (des), E. 2.
 Métiers (des), enclos de la Trinité,
 E. 3. +
 17 Mézières, D. 4.
 Michaudière (de la), D. 2.
 Michel (St.-), C. 2.
 Michel (pont St.-), place et mar-
 ché, E. 4.
 Michel (quai St.-), E. 4.
 Michel (place St.-), d'Enfer, D.
 4. 5.
 Michel-le-Comte, E. 3.
 18 Mignon, D. 4
 Milieu-des-Ursins, Cité, E. 4. +
 Minimes (des), F. 4.
 Miromesnil, C. 2.
 Moineaux (des), D. 2. 3.
 Moineaux (pas- des), *idem*.
 D. 3. +
 Mélay (de), F. 3.
 Molière, D. 4.
 Molière (passage), E. 3.
 Monceau-St.-Gervais (du), E. 4.
 42 Mondétour, E. 3.
 Mondovi (de), C. 2.
 Monnaie (de la), E. 3.
 Monsieur (de), C. 4.

- Monsieur-le-Prince, D. 4.
 Montaigne (de), B. 2.
 Montagne-St.-Geneviève (à la),
 E. 4. 5.
 Mont-de-Piété (passage), Mar-
 manteaux, F. 3. +
 Montesquieu, D. 3.
 Montesquieu (passage), D. 3.
 19 Montfaucon, D. 4.
 Montgallet, G. H. 5.
 6 Montgolfier, enclos St.-Martin,
 F. 3.
 Montholon, E. 2.
 Montholon (place), E. 2.
 Montmartre, D. E. 2. 3.
 Montmartre (barrière), D. 1,
 Montmartre (boulevard), D. 2.
 Montmorency, E. F. 3.
 Montorgueil, E. 3.
 Mont-Parnasse (du), C. D. 5.
 Mont-Parnasse (barrière du), C. 6.
 Mont-Parnasse (théâtre), *idem*,
 C. 5.
 Mont-Parnasse (boulevard du), C.
 D. 5.
 Mont-Parnasse (impasse), *idem*,
 C. 5. +
 Montpensier, D. 3.
 Montreuil (de), G. H. 4.
 Montreuil (barrière de), H. 4.
 Mont-Thabor (du), C. D. 2. 3.
 4 Mont-Thabor (impasse du), C.
 D. 3.
 Morlaix (impasse), F. 1. 2.
 Moreau, G. 4.
 Morland (quai), F. 4.
 Mortagne (impasse), rue Charonne,
 G. 4.
 Mortellerie (de la), E. F. 4.
 Morts (des), F. 1. 2.
 Mouceau, E. 2.
 Mouceau (barrière de), C. 1.
 Mouffetard, E. 6. 5.
 Moulins (des), Butte-St.-Roch, D.
 2. 3. //
 Moulins (des), faub. St.-Antoine,
 H. 5. //
 Moulin-Jésus (ruelle du), faub. du
 Temple, barrière des Couron-
 nes, G. 2. +
 Moussy (de), E. 3. 4.
 26 Mouton (du), E. 4.
 Muette (de la), H. 4.
 Mulets (des), marché St.-Honoré,
 Neuve-St-Roch, D. 2. +

Mûrier (du), E. 4. 5.
Muséum (place du), D. 3.

N.

- Nazareth, quai des Orfèvres, E. 4. +
Necker, Place-Royale, F. 4. +
Neuf (Marché-), pont St.-Michel, E. 4.
Neuilly (barrière de), ou Chaillot, A. 2.
6 Neuve-St.-Anastase, F. 4.
Neuve-St.-Augustin, D. 2.
Neuve-d'Artois, D. 2.
Neuve-de-Bellechasse, C. 3. 4.
Neuve-de-Berry, B. 2.
7 Neuve-des-Bons-Enfants, D. 3.
Neuve-de-Bretagne, F. 3.
Neuve-des-Capucines, D. 2.
Neuve-Sainte-Catherine, F. 4.
Neuve-de-la-Cerisaye, Arsenal, F. 4. +
Neuve-des-Petits-Champs, D. 2. 3.
Neuve-du-Colombier, Marché-Sainte-Catherine, F. 4. +
Neuve-Coquenard, E. 1. 2.
2 Neuve-St.-Croix, D. 2.
Neuve-St.-Denis, E. 2.
Neuve-St.-Etienne, Jardin-du-Roi, E. 5.
4 Neuve-St.-Etienne, Bonne-Nouvelle, E. 2.
Neuve-St.-Eustache, E. 2. 3.
Neuve-St.-François, F. 3.
Neuve-St.-Geneviève, E. 5.
Neuve-St.-Georges, D. 1.
Neuve-St.-Gilles, F. 3.
20 Neuve-St.-Guillemain, D. 4.
Neuve-St.-Jean, E. F. 2.
Neuve-St.-Laurent, F. 2. 3.
Neuve-de-Luxembourg, C. 2.
Neuve-St.-Marc, F. 2.
Neuve-St.-Martin, J. F. 2.
Neuve-des-Mathurins, C. D. 2.
Neuve-St.-Médard, E. 5.
Neuve-St.-Merri, E. 3.
Neuve-de-Ménilmontant, F. 3.
Neuve-de-Montmorency, à la Bourse, D. 2. +
Neuve-St.-Nicolas, F. 2.
Neuve-Notre-Dame, E. 4.
Neuve-de-l'Oratoire, Champ-Élysées, B. 2.

- Neuve-d'Orléans, E. 2.
Neuve-St.-Paul, F. 4.
Neuve-des-Petits-Pères, D. 3.
Neuve-St.-Pierre, F. 3.
Neuve-Plumet, C. 4.
Neuve-des-Poirées, place Sorbonne, E. 4. +
27 Neuve-de-Richelieu, E. 4.
Neuve-St.-Roch, D. 2. 3.
Neuve-St.-Sauveur, E. 2.
21 Neuve-de-Seine, faubourg Saint-Germain, D. 4.
Neuve-Vantadour, D. 2.
Neuve-Vivienne, D. 2.
Nevers (de), D. 4.
Nevers (impasse de), *idem*, D. 4. +
Nicaise (Saint-), D. 3.
Nicolas (St.-), faub. St.-Antoine, G. 4.
Nicolas (St.-), Chaussée-d'Antin, C. D. 2.
Nicolas-du-Chardonnet (St.-), E. 4. 5.
Nicolas (place St.-), rue St.-Martin, E. 3.
Nicolas (impasse St.-), enclos St.-Martin, E. 3. +
Nicolas (port St.-), au Louvre, D. 3.
Nicolet, B. 3.
Noir (passage), Palais-Royal, D. 3. +
Nonaindières (des), F. 4.]
Normandie (de), F. 3.
5 Notre-Dame-de-Bonne-Nouvelle, E. 2.
Notre-Dame-de-Grâce, Chaussée-d'Antin, C. 2.
Notre-Dame-de-Nazareth, F. 2.
6 Notre-Dame-de-Reouvrance, E. 2.
Notre-Dame-des-Champs, C. D. 5.
Notre-Dame-des-Victoires, D. 2. 3.
Notre-Dame (pont), E. 4.
Noyers (de), E. 4.

O.

- 19 Oblin, E. 3.
Observance (de l'), D. 4.
Odéon (de l'), D. 4.
Odéon (place de l'), D. 4.
Odéon (carrefour de l'), D. 4.
Odéon (théâtre), D. 4.
20 Ogniard, E. 3.

- Oiseaux (des), près le Temple, F. 3. +
 2 Olivet (d'), C. 4.
 Ollivier-Saint-Lazare, D. 2.
 7 Orangerie (de l'), E. 5.
 6 Oratoire (de l'), St-Honoré, D. 3.
 Oratoire (place de l'), au Louvre, D. 3.
 Orfèvres (des), près le Pont-Neuf, E. 3. +
 Orfèvres (quai des), D. E. 4.
 Orléans-St.-Honoré, D. E. 3.
 Orléans (d'), au Marais, F. 3.
 Orléans (d'), Jardin-du-Roi, E. 5.
 Orléans (quai d'), E. 4.
 Ormeaux (des), H. 4.
 Ormes (quai des), E. F. 4.
 Ormesson (d'), F. 4.
 Orsay, quai et port aux pierres, Saint-Leu, A. B. C. D. 3. 4.
 Opéra, r. Lepelletier, D. 2.
 Opportune (place Sainte-), E. 3.
 Opportune (impasse Sto.-), *idem*, E. 3. +
 Orties (des), St.-Roch, D. 3.
 Oscille (de l'), au Marais, Visille rue du Temple, F. 3. +
 Ouest (de l'), D. 5.
 Ouest (passage de l'), D. 5.
 Ours (aux), E. 3.

P.

- Pagevin, E. 3.
 Paillassons (des), B. 5.
 Paillassons (barrière des), B. 5.
 Paix (de la), D. 2.
 Palais-Bourbon (place du), ou du Corps-Législatif, C. 3.
 Palais-de-Justice (place du), E. 4.
 Palais-Royal (place du), D. 3.
 Palais-de-l'Institut (place du), ou des Quatre-Nations, D. 3. 4.
 Palais (île du), ou Cité, E. 3.
 22 Palatine, D. 4.
 Palu (Marché), près le Petit-Pont, E. 4.
 Panier-Fleuri (passage du), impasse des Bourdonnais, E. 3. +
 Panorama (passage du), D. 2.
 Pantin (barrière de), G. 1.
 Panthéon (du), projetée, D. E. 5. +
 Panthéon (place du), E. 5.

- 23 Paon (du), Ecole-de-Médecine, D. 4.
 Paon (du), St.-Victor, E. 4. 5.
 28 Paon-Blanc (du), quai des Ormes, F. E. 4.
 Paon (impasse du), (Ecole-de-Médecine, D. 4. +
 Papillon, E. 2.
 Paradis (de), faub. St.-Denis, E. 1.
 Paradis (de), au Marais, F. 2.
 Parcheminerie (de la), E. 4.
 Parc-Royal (du), F. 3.
 Patriarches (impasse et passage des), Saint-Marcel, E. 5. +
 Parvis-Notre-Dame (), au E. 4.
 Pascal, près la rue d' , E. 6. +
 Pas-de-la-Mule (du), F. 4.
 Passy (barrière de), A. 3.
 Pastourelle, F. 3.
 Patriarches (marché de), Mouffetard, E. 5.
 Paul (St.-), F. 4.
 Paul (quai et port St.-), Pavée-St.-André, D. E. 4.
 Pavée-St.-Sauveur, E.
 Pavée, au Marais, F. 4.
 Paxent (St.-), enclos E. F. 3. +
 Payenne, F. 3. 4.
 Peintres (impasse des), St.-Denis, près Mauconseil, E. 3. +
 Pêche (ruelle), F. G. 3.
 7 Pélican (du), D. 3.
 Pelloterie (de la), Marché-aux-Fleurs, E. 4.
 Pelletier (quai), E. 4.
 Pépinière (de la), B. C. 2.
 Péquay (impasse), E. 3.
 29 Perote-Saint-André, E. 4.
 5 Perote-St.-Antoine, F. 4.
 Percée, ou Perrée, marché du Temple, F. 3. +
 Perche (du), F. 3.
 Perdue, E. 4.
 Pères (des Sts.-), D. 3. 4.
 Pères (port des Sts.-), D. 3.
 5 Périgneux (de), F. 3.
 Pérignon (de), B. 5.
 Paris (de la), F. 3.
 30 Pernelle, E. 4.
 31 Perpignan (de), en la Cité, E. 4.
 21 Perrin-Gasselin, E. 3.
 8 Perron (passage du), D. 3.

Pet-au-Diable (du), près la place de
 Grève, E. 4. +
 Pétrelle, E. 1.
 Petit-St.-Antoine (passage du),
 F. 4.
 1 Petit-Bourbon (du), D. 4.
 Petit-Carreau (du), E. 2.
 Petit-Champ (du), St.-Marcel,
 E. 6.
 Petit-Crucifix (du), place du Châ-
 telet, E. 3. +
 Petit-Gentilly (du), E. 6.
 Petits-Hôtels (des), E. 1. 2.
 Petit-Hurlleur (du), E. 3.
 Petit-Hôtel-Charot (impasse), rue
 de la Jussienne, E. 3. +
 Petit-Lion (du), St.-Sauveur, E. 3.
 Petit-Lion (du), St.-Sulpice, D. 4.
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 2 Petite rue de la Truanderie, E. 3.
 1 Petite rue Vorle, B. 2.
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